

# THE SAN FRANCISCO BAY GUARDIAN

25¢

## Introducing the Guardian Literary Supplement

With extracts from unpublished Bay Area writing, plus reviews, specialty bookstores, small press newsletters and literary gossip...

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# GROW YOUR OWN FOOD!

How to plan, cultivate, harvest a City Garden, inside or out. An urban farmer's guide to seeds, tools, pest control, and more!



Back to the soil in Berkeley at the Oxford tract, a UC student project.

"We shouldn't be in the position of promising you a rose garden."

—Herbert Stein, President Nixon's chief economic advisor, commenting on rising food prices.

By Jeanette Foster

You can boycott meat, eat lots of cheese, switch to shopping at a food conspiracy or the farmers' market, turn vegetarian... You can even believe in the President's Phase III (or is it Phase IV?) price controls. And you may actually cut expenses a bit, though all you're really doing is chipping away at the agribusiness wall.

But there is one real alternative: Grow your own.

Urban farmers are springing up all over the Bay Area. In the shadow of a Berkeley highrise, the Greenhouse Commune has fenced in its front yard and has a garden of lettuce, tomatoes, carrots, radishes, beans, and other vegetables to feast on until Thanksgiving.

In SF, Howie Gelman sprouts seeds in glass jars and raises herbs on the window sill of his apartment, while Andrea Jepson keeps a beehive in Noe Valley.

In suburban Orinda, Lucy Hupp has been gardening organically for 25 years, avoiding those endless trips to stand in long supermarket lines to buy outrageously overpriced food—she grows all her own, chemical-free.

And you can join them. We'll make your job easier with our special Guardian Guide to Urban Farming, beginning on page 4, with the basic directions and special hints on preparing the soil, fighting the pests, buying the seeds, planting the garden and everything else you'll need to know to eat your own fresh food this summer.

The first step is deciding whether to have your garden inside or out. Inside gardens—planters or window boxes—must have lots of sun, adequate drainage and even temperature. If you're lucky enough to have a yard, choose the spot for the garden by watching for a few days to find out where the warm afternoon sun hits and where the cool shady places are so you can avoid them. Knowing the warm spots tells you where to plant early spring vegetables which need at least six hours of sun daily, and the warm weather vegetables, which need 12 hours of hot sun.

The next step, the most crucial of all, is preparing the soil: whether in a window box or a backyard, good soil means healthy plants, which not only taste better but also resist pests and diseases. The ideal soil is 50%

air and water, 45% inorganic material (the dirt) and 5% organic material (humus).

"When I first started, my soil was nothing but hard clay," recalls Lucy Hupp. "Like most soil in the Bay Area, clay is rich in nutrients—but it's too dense, and keeps those nutrients unavailable to the seeds. I had to break it up, so the air could get to the roots. I added humus, like compost, animal manure, cotton seed and bone meal. Not fish emulsion. The soil around here needs something bulky, like aged manure, not something liquidy."

Humus is the "soul" of the soil, giving it strength and fertility and storing the plant nutrients. Using chemical fertilizers to do this job is like giving your soil an amphetamine. It speeds up the process for awhile, but withdrawal leaves soil depleted of humus, soil bacteria, even earthworms. Stick with the organic humus for a lush, healthy crop.

Test your soil by picking up a handful, squeezing, then opening your hand. If the soil crumbles, it's in good shape; if it stays in a ball, you've got work to do. Start right away (see soil preparation, inside), it takes 2-3 weeks before planting if your soil isn't ready.

What should you plant? Apartment dwellers like Howie Gelman are limited by space. Still, he raises herbs and sprouts, and you can also grow lettuce and all your other salad material in a window box.

Jeanie Darlington, a city gardener in Albany, plants a 10' x 10' plot to serve two: 5 lettuce plants (which you replace as you eat them), rows of carrots, beets, leeks and radishes, 3 tomato vines, 3 squash, 2 pepper plants, 4-6 chard, 3 broccoli, 6-9 poles of beans, 2 rows of peas and lots of onions, garlic and herbs sprinkled around.

The best way to get your seeds is still the old-fashioned way, through seed catalogues (see page five for a list of free ones). Or for a little higher price just go to hardware stores, nurseries and garden shops—where you can also get valuable free advice. A packet of small vegetable seeds (lettuce, carrots) runs about 25¢-59¢; larger seeds (corn, peas) start around 40¢.

You'll definitely need a good heavy garden fork (not a large pitchfork) and a medium size spade (not a shovel). New, each runs about \$7.50, but watch garage sales and second hand stores.

Start planting as soon as your soil is in shape. "Think small," warns Lucy Hupp. "The Bay Area has a continuous growing season all summer long. You can

continue to plant radishes, lettuce and greens as you use them. So don't use the whole package of seeds at once, otherwise you'll end up with greens coming out of your ears all at once. Space your vegetables out. As you pick them, replant."

Vegetables which could go in the ground right now include beets, broccoli, cabbage, carrots, collards, leeks, onions, lettuce, parsnips, peas, radishes, spinach and turnips. First step in planting: make the rows by turning the ground over. Next sow the seeds in furrows, water and cover with a clear strip of plastic for protection until sprouts appear.

Once you've planted, weeded and watered and the sprouts are about two inches tall, relax—the garden's on its way. Apply a mulch, water deeply once a week, fight the pests and wait for the harvest. A hint for fighting pests: plant flowers and herbs with heavy scents, which repel some insects, next to susceptible vegetables. Try marigolds, calendula, nasturtium, geranium and chrysanthemum, or some of these herbs: tansy, rue, wormwood, chives, onion, garlic, sage, savory, coriander, hemp. For other ways of fighting pests, see inside.

Between July 15 and Aug. 15, you can begin to plant late summer crops, in any available space you have. Plant things that will mature in 60 days and don't need much heat. Try beets, carrots, cabbage, cauliflower, broccoli, bush beans, winter and summer squash and turnips. Before you plant, be sure to add compost or manure (or any other organic fertilizer rich in nitrogen, like bonemeal) to the soil.

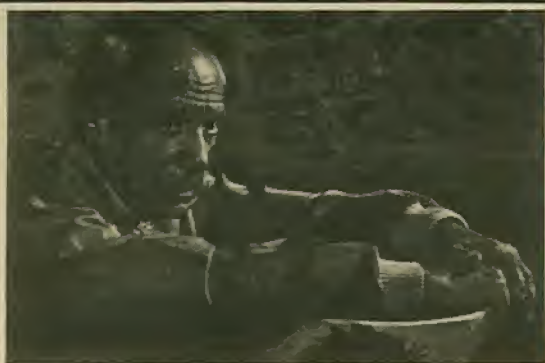
The first frost usually comes to the Bay Area around Nov. 30, which means fall vegetables must be planted between Sept. 1 and Oct. 1. It's better to plant fall vegetables from seedlings, rather than seed, as the growing season is limited. Nurseries will have fairly large seedlings of red and green cabbage, collards, cauliflower and broccoli.

Root crops and greens have to be sowed from seeds, but there's still time if you get them in the ground by Sept. 30. For example, radishes are ready to eat in 21-30 days. Other things to plant include beets, carrots, turnips, rutabagas, kohlrabi and peas. For greens, try swiss chard, spinach, mustard, chinese cabbage, endive, lettuce and parsley.

Ready? Now turn to page four, and set to work with our detailed gardening guide...

**INSIDE:** mulching, tools, soil preparation, indoor farming, seed catalogues and lots more.





## Requiescat in Pace

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(Wilbur F. Storey: Statement of the aims of the Chicago Times, 1861)

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## Letters



### CONGRESSIONAL PRAISE

I have just seen a copy of your excellent article on high drug prices. Congratulations on a fine job.

Earlier this month, I released the results of an 18-month study on retail drug price competition (copy enclosed). It shows that consumers are overcharged in excess of \$1 billion a year on prescriptions. Rx drugs are perhaps the only commodity on the market today for which there is no retail price competition (it is furious on the wholesale level).

Here's hoping work such as ours will introduce retail pharmacy to a revolutionary new concept in doing business — the free enterprise system.

Benjamin S. Rosenthal  
8th District, New York  
U.S. House of Representatives

ED. NOTES: Here are some excerpts from Congressman Rosenthal's excellent study, "Rx: Retail Drug Price Competition":

"Prescription drugs are perhaps the only major consumer product on the market today for which there is no convenient method of retail price competition. This is no accident. Over the years the consumer has been conditioned to believe that money should be no object where his health is concerned; but in reality, at least as far as prescription drugs are concerned, cost bears little or no relationship to quality. The identical drug can cost \$1 or \$10 or even more, depending on the manufacturer and the seller..."

"Independent neighborhood pharmacies outnumber chain stores by seven to one and filled more than 43% of the prescriptions consumers purchased in 1971. Chain stores filled 7% and other retail outlets accounted for another 7%. (Hospitals filled 38% and physicians 5%)."

"The owners of independent drug stores and the pharmacists who work there are the dominant influences in the profession and its policies. They are a strong lobbying power in the nation's state houses and in the Congress."

"They have been able to have retail prescription drug price advertising banned in more than two-thirds of the states..."

"In Philadelphia, where drug price advertising is permitted and practiced, a survey showed that the consumer pays an average of 34% less for prescriptions than the patient in New York City, where advertising is still illegal."

### PG&E RETORT

I was surprised to learn that you had responded to my demand for a retraction. Because I neither subscribe to nor regularly read the Guardian, I did not know that you had printed your response in it. You did not reply directly to me.

The reply republishes a statement contained in your issue of February 28, 1970. I hereby demand that you retract so much of that statement as has to do with me and the circumstances of my employment.

As to your offer to print what I consider the "correct story," you made no such offer to me before the one contained in your issue of March 14, 1973. But before your comment of February 28, 1970, appeared in the Guardian, you called me to discuss the San Francisco Citizens Charter Review Committee and my employment by PG&E. I will summarize now what I told you then:

I told you that I had decided

to leave the Committee, because its future was in doubt; I also told you that it seemed prudent to look for another job, after the defeat of the Committee's ballot measure in November 1969, because my wife had given birth to twins. I explained to you that I had learned about the job when I inquired at the Boat Hall Placement Center on behalf of a friend. I told you that as a result of the friend's enthusiasm about his PG&E interview, I had applied for a job there, after making sure that my friend would not be offended by my doing so. Finally, I told you that on the basis of interviews with PG&E, I was offered the job and accepted it. I also explained to you that the Charter Review Committee's schedule was determined by the San Francisco Board of Supervisors in the Resolution that created the Committee. I pointed out that the Resolution required the Committee to consider the organization and structure of city government during the first year of its life, employment during the second year, and other matters during the third year. Several months before I had any association with the Committee, it had determined that substantive matters, such as public utility policy, were to be reviewed during the third year under the Supervisors' mandate.

Had you cared to do so, you could have verified all these facts. Many were matters of public record. For reasons of your own, however, you apparently chose not to do so. Instead, through innuendo, you attempted to create the impression of wrongdoing where none exists.

J. Bradley Bunnin  
Attorney-at-law, SF

Bruce B. Brugmann replies:

To repeat: J. Bradley Bunnin, now in his third year with PG&E's law department, doesn't seem to get the point: The Guardian doesn't retract stories unless it thinks it is wrong. (It does print letters of reply as a matter of regular policy, as I then told Bunnin, which is reflected on every Guardian letters-to-the-editor page.)

Our 1969 story, "Make the Charter Modern, Efficient Even, but Don't Ruffle PG&E," showed that the Charter Revision Committee, of which Bunnin was staff counsel, lost a historic chance to correct charter deficiencies that have kept the city from buying PG&E and enforcing its public power mandates. Several members, including Bunnin, told us the Committee wanted to avoid controversy and didn't want to antagonize PG&E and other powerful business interests.

The facts show they didn't antagonize PG&E: PG&E contributed \$2,500 to the charter campaign, one of only two corporate contributions. Bunnin later went to work for PG&E.

### ON TOMMY HORN

To Harv Morgan,

Your story about Tom was excellent. I want to thank you for the interest you've taken. I don't know what your reasons are but whatever they are I want you to know how much we appreciate all you've done. I know you've spent a lot of time and trouble investigating this case. I don't know the words but you understand what I mean. This note doesn't express nearly what I deeply feel. Thank you so very much.

Trudy Johnston  
(Tommy Horn's sister)  
Lodi

To Harv Morgan

I've just read your dazzling article in the Bay Guardian about the Tommy Horn case. Having recently finished a book about California prisons, I can

distinctly appreciate the difficulties you had with the Corrections crowd. I shall be extremely interested to know what impact the piece had in these quarters.

Jessica Mitford  
Oakland

### BERKELEY ELECTION

You do your readers a disservice by attempting to simplify the Berkeley municipal elections towards your own prejudices. By endorsing slate politics and then supporting one of the two slates running it appears that your supposed progressive-liberal-alternative paper is hoping in essence for the same two party mess that has made American politics and much of American life a big drag.

The slate was devised in the last election to oust the dominant white conservatives, but the priorities for this election are different. The fact is that now we need planners, to construct another master plan that includes all the progressive ideas the people of Berkeley, the majority of the people of Berkeley espouse. We need these ideas put into action.

While you sit over in San Francisco passing judgment on an election that will effect thousands of local lives and also a whole national image of progressive politics, it is clear to those of us close to the election who still believe in judging a man by his merits and accomplishments that you have not done your homework. And frankly we don't need your kind of scholarship.

Berkeley has established a beautiful progressive tradition, the most beautiful of any town in the USA, yet you would advise us voters and residents of Berkeley to choose between two mediocre slates even before you have assayed ALL of the candidates in your own pages.

While Berkeley has been known for its progressive politics it now faces a cultural question, a cultural challenge. Those who have fought for political change must now plan a positive future. If we follow your suggestions we would bring inexperienced grad students in when we need hard-nosed realistic long range planning. Berkeley is multi-cultural, not all white like the April Coalition or the four for Berkeley. Let the best men and women win.

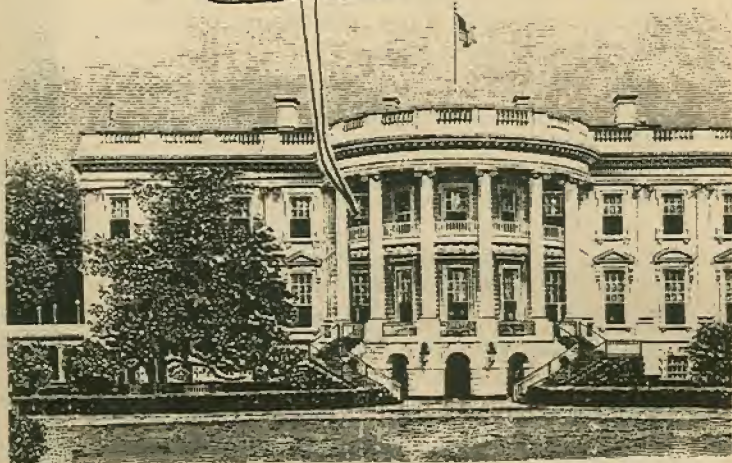
Rather than have you and yours turn the Berkeley election into an olden time ward-healing political clubhouse bullshit we the residents of Berkeley and we the supporters of Harry Overstreet say to the voters: look at the candidates with your own eyes and choose the best ones, don't let either conservative or radical (or whatever) demagogues have you effectively sell out your future for the sake of simplicity. The Independent is as important as a Block or Slate. As Ishmael Reed has said: "The best slate is a clean slate." Rather than foist some inexperienced grad students on the people of Berkeley, grad students whose only claim to fame is some vague allegiance to McGovern's dunce campaign, either Shut-Up Bay Guardian or give the voters a serious run-down.

David Henderson, Poet  
Berkeley

### KEEP THOSE LETTERS COMING

... And for best chance of publication, keep them short, like one typewritten page, double spaced. Include name, address, phone for verification. We don't print anonymous letters and we don't print "Name Withheld" letters

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# Political Notes

By Joel Kotkin, Madeline Nelson,  
Bob McCarger, Pete Petrakis and Mike Miller

## Politics

### MORE FREEWAYS FOR BERKELEY?

It's official city policy in Berkeley to "discourage the use of the private automobile." But that policy won't stand a chance if the local development axis has its way: in a recent communication to Alameda County, the Berkeley city bureaucracy recommended an "expansion of existing freeway capacity" as a "solution to bayshore transportation problems." Meanwhile, the state Highway Department's SF office has been quietly preparing proposals for double-decking part of Hwy. 80 and for filling in part of the Bay for another 8-lane freeway.

Who approved this recommendation? "It's the first time I've heard about it," said Councilwoman Loni Hancock. What about the Planning Commission? "If we heard about it, Commissioner Frank Darr told the Guardian, "we would have screamed bloody murder." So much for what Sue Hone calls "sensitive professionalism."

On the surface, both slates running for the Berkeley City Council are anti-car and anti-freeway. But note: Berkeley Four candidate Wilmont Sweeney supported a 1969 Council resolution for a second shoreline freeway, as did Berkeley Four backers Warren Widener and Tom McLaren.

### JOHN READING'S CAMPAIGN CHEST

Incumbent John Reading already has a juicy campaign fund built up in his run for mayor of Oakland April 17: contributors include Stephen Bechtel (in for a fat \$5,000), Edgar Kaiser (\$1,250), Southern Pacific (\$1,000) and World Airways (\$1,000).

But that evidently hasn't been enough, and Reading has been trying to use city funds to run a personal publicity program, thinly disguised as a non-partisan effort against crime. The plan was to mass-mail a letter on Oakland stationery over Reading's signature to 117,000 Oakland homes, discussing a new, "most important crime prevention program." Councilman John Sutter, running against Reading, accused the Mayor of politicking with public money, and the letter was held up.

### NATIVE AMERICANS ON ALBANY HILL

The Native American community in Albany, El Cerrito and other Bay Area towns will hold a festival on Albany Hill April 28, to restate the ancient significance to local Native Americans of the hill. The gathering is coordinated with Friends of Albany Hill and other natives interested in saving the hill from a proposed 3,000 unit apartment development.

Come, and bring something to share with the other celebrants at noon, as you think about the deep scars soon to be ripped into the once-sacred hill. Location: east side of the hill near El Cerrito creek, just off Madison.

### EMPEROR NIXON

A thought to ponder as you lie awake nights: the Wall Street Journal, March 16 edition, had a report on "Citizens for Nixon '76," a secretive group with plans to campaign starting July 4 to repeal the 22nd amendment to the Constitution — which prohibits a third Presidential term. Prepare yourself . . .

### UPCOMING MEETINGS

If you've got some spare time, come to a Domestic Action Conference which modestly plans to map a grassroots campaign to reorder the nation's priorities; bring a pencil and plenty of ideas April 14, Benjamin Franklin School, 1430 Scott St., 9:30 a.m.

Two questions that deserve hearings come up before the SF Supervisors' Planning and Development Committee for preliminary discussion April 17: whether legislation may be required to make SF Port operations more flexible and competitive (an attempt to get around BCDC regulations); and review of the UC Medical Center plans for a new dental facility, with consideration of an alternate site to the planned location above the Haight.

The Bay Conservation and Development Commission (BCDC) votes on its Environmental Impact guidelines: at issue is how closely BCDC will monitor Bay-affecting projects such as an East Bay Freeway. April 19, 2 p.m., Rm. 1194 State Building, 455 Golden Gate Ave.

Cable Television conference: for anyone interested in the uses of government and public access channels. May 5, UC extension; call 642-4101 for details.

Assemblyman Edwin Z'berg wants to consolidate all environmental protection and land use functions of the executive into one agency. His Environmental Quality

Act of 1973, AB 3, would set up a state board and regional boards—similar to the coastal protection arrangement—to develop and enforce a comprehensive land use plan, and to watch over air, water, solid waste, noise, pesticide and nuclear pollution. Watch for hearings, which Z'berg will be holding throughout the state in coming months.

### THE BOYCOTT LIST

Update on the products you should boycott to remain a politically pure consumer:

The United Farmworkers Union (UFWU) has a national boycott on wines produced by White River Farms; the company was bought by Butte Gas and Oil, which refused to renegotiate a contract existing between White River and the farmworkers — and then locked the farmworkers out. Pass up these wines:

Winemasters Guild, Tavola, Roma, Famiglia Cribari, J. Pierrot, La Boheme, Cresta Blanca, Mendocino, Garrett, Alta Vir-

ginia, Virginia Dare, Lodi, La Mesa (Safeway only), Ocean Spray Cranberry Rose, Vin Glogg (Parrott & Co.) Cook's, Jeanne D'Arc, Ceremony, Versailles and Saratoga.

Liquors: Ceremony, Guild Blue Ribbon, Roma, St. Mark, Citation, Old San Francisco, Parrott V.S.

And the lettuce boycott goes on. The California Supreme Court has validated the UFWU's boycott of non-farmworker union iceberg lettuce, in the Court's words, "because of the collusion between teamsters and growers and the fraudulent way in which the contracts were obtained." Be sure you only buy UFWU lettuce, not teamsters; look for the farmworkers' eagle. More information; call UFWU, 864-5613.

The California AFL-CIO has the following products and companies on its April 6 "We don't patronize" list: All Shell products, Coors beer, Farah Manufacturing, Gaffers and Sattler products, Tennessee Plastics, and the Nut Tree and Coffee Tree Restaurant on Hwy 80 between SF and Sacramento.

Shop wisely.

## Environment



Photo by Peeter Vilms

### AIRPORT VS. THE ENVIRONMENT

Since \$35 million of federal money is involved in the huge airport expansion plan (see Guardian, 3/14/73), conservationists expected the Airport Commission to submit an Environmental Impact Report to the Federal Aviation Agency as required by law. But now the Commission wants to duck the law and not sum up the expansion's total impact, simply releasing EIRs on each small part of the project federal money goes into.

The Environmental Quality Council's guidelines state very clearly that if a series of small projects which don't have a significant impact individually add up to a project which *does* have a significant impact (as the airport expansion obviously does), a joint report must be filed. The question: will the Assoc. of Bay Area Governments (ABAG), which reviews all federal grants, or the FAA demand that the Airport Commission comply with the law?

### BLOCKING THE PARK

The National Park Service has put a big roadblock in front of the planned Golden Gate National Recreation Area by deciding the \$5.9 million appropriated to buy land can't be used as a downpayment, as indicated by the legislation, but must go only for straight purchase. This decision will increase the price of the project as land values escalate over the years; if the money could be used for down payment now, much of the land could be bought at 1973 prices. Write your representatives in Congress and Secretary of the Interior Rogers Morton to agitate against this policy.

### A NUCLEAR PLANT IN YOSEMITE

You aren't supposed to know about this yet, if you live in the Bay Area.

But if you read the Modesto Bee, you would have read several weeks ago that PG&E, soon after the passage of the Coastline Initiative, picked a new spot for one of the big nuclear power plants planned for the coast. It's a dandy — the Yosemite National Park area.

The plan is to put up a million Kilowatt plant near Cooperstown, about 45 miles west of San Francisco's water supply at Hetch Hetchy. So secret were the talks, which began in December between PG&E, Bechtel engineers and staff engineers of the Modesto and Turlock Irrigation Districts, that the elected directors of the two districts didn't even know what was going on, according to the Bee.

Problems with the site: the SF water supply is well inside the radioactive fallout area in case of a nuclear accident at the plant. (It's not a seismically active area like the coast, but the planned site has had a number of smaller, locally centered earthquakes in the past.)

Also: The plant would require damming of the Tuolumne, with a reservoir flooding 30,000 acres of prime grazing land. That fact already has the Tuolumne County Farm Bureau up in arms.

## Media

### PG&E WATERFALL AT KCBS

Ever wonder about all the good things PG&E is doing these days? Let Bob Donnelly of KCBS tell you, in his broadcast during the week of March 26:

(Sound effects: Foghorn, cable car clanging, street noises.)

Bob: In the past few years, one area of San Francisco—The City—has been transformed from an eyesore to a thing of beauty. Lower Market Street is rapidly becoming a major tourist attraction because the major corporations headquartered there have, inside and outside their new buildings, provided the populace with gardens, fountains, mini-parks, flowers and structures pleasing to the eye.

At the moment, I am standing in front of PG&E headquarters, on Beale Street, between Market and Mission. And the sound of rushing water you hear in the background is coming from one of the most beautiful waterfalls this side of Yosemite Valley.

I was curious about the waterfall, so I went to the man who knows—Larry McDonnell. Larry is news director of PG&E here in the San Francisco area. Larry, what can you tell us about this beautiful falls?

Larry: It runs 24 hours a day, Bob, and has been in operation about a year and a half. It's 40 feet wide and 20 feet high and, we feel, rather pleasingly illuminated. The front of the granite is deliberately roughed up a little bit to create an interesting effect, and at the top of it there is a series of spikes, which create this falling water effect.

Bob: How much water goes through here each day, and is it recycled continuously?

Larry: Yes, it is recycled. We add to it occasionally only to make up for any evaporation. It circulates at a rate of about 1,250 gallons per minute.

Bob: What comments have you heard so far on the fall, Larry, from the average man on the street?

Larry: Well, they've been highly enthusiastic and praiseworthy and many people come by and stop and admire it and say that it gives them a feeling of being in Yosemite or some other mountain spot.

Bob: You also have some very interesting pieces of shrubbery, trees, kind of a mini-park right here for the public.

Larry: Yes, the fountain itself was designed by the architects for our new building. The shrubbery was selected by our chief architect, and the flowers in the area are changed periodically.

Bob: It's a beautiful sight to see. The waterfall outside the PG&E building on Beale Street in San Francisco—The City. This is Bob Donnelly.

(Sound effects: Foghorn, cable car clanging.) □



# Gardening in the City

## Compost

The secret to a good garden is good soil, and the ingredient that makes your soil good is compost, decayed organic matter that has broken down and can be used as a soil conditioner.

Inside an apartment you can make your own compost by cutting up kitchen scraps (vegetables, fruits, eggshells, coffee grounds, tea leaves, bones, etc.) in tiny pieces and putting them into a bucket each night. (A thin layer of sawdust on top keeps it from smelling.) When the bucket fills up, put it somewhere away from rain and animals, and turn the compost every day by pouring the compost into another bucket, then pour it back the next day and so on. In two to three weeks the garbage breaks down and you've got homemade fertilizer.

If there's room in your yard, a proper size outdoor compost heap is 4' x 8' x 4' high, situated in a sunny spot with loosened dirt (to expose the bacteria) underneath.

Build the heap with layers, in any order, of whatever you can get your hands on: kitchen scraps, weeds or vegetation scraps, pine needles, seaweed, sawdust (free for the hauling from lumberyards), aged manure (\$1.50 a truckload from Grizzly Peak Stables, Tilden Park, Berkeley). For more exotic compost, try grape residue (Lucy Hupp gets it free, for example, from Charles Krug in Napa) or hops from the Steam Beer Brewery in SF (take a plastic garbage can, with lid, to 541 8th St., SF. The next time they brew, they'll fill it up for you but you must pick it up immediately).

Water each layer as you add it, and cover the whole heap with black plastic, to absorb the sun's heat and keep out the rain. In a few days the pile's temperature should rise to 130-160 degrees, as bacteria breaks down the compost.

Every few days you can dig into the pile, add new garbage, and cover it. After a week, turn the entire pile over, preferably onto an adjacent spot with loosened soil. Check the moisture — you'll probably have to water slightly. If the pile isn't hot, or there's not much decay, you need nitrogen to help the bacteria and fungi work. Add manure or blood meal, bone meal or sewage sludge.

If your compost heap stinks, sprinkle natural ground limestone over it. In 2-3 months, after turning every week, the compost is ready.



## Preparing Soil

If your soil is in bad shape, your plants will be too — so be particularly careful getting ready to plant. Clay, widespread in the Bay Area, is rich in nutrients but keeps air from the roots; it will take you about a day's work and 2-3 weeks wait to transform clay into a workable environment for plants. Here's the method:

1. Loosen the ground with a garden fork by overturning soil to a depth of about six inches and breaking it into small pieces. (Save yourself work by just digging up the rows, not the pathways in between.) Turn over everything, grass and all, but pull out the runner plants like crabgrass and mint, which might re-root.

2. Spread a layer of organic material (leaf mold, aged horse manure, blood meal, peat moss, aged sawdust, wood ashes, cotton seed meal, compost) about 1/2-2 inches deep over the rows. On the pathways, spread grass clippings and hay, which decompose as you walk on them.

3. Water lightly. Let the organic material sit on the surface 2-3 days, then work lightly into the topsoil with a trowel.

4. Now just leave it for 2-3 weeks, and don't get overanxious about planting — this is the most important part.



Urban compost heap at The GreenHouse Commune in Berkeley.

## Poles, Stakes & Climbing Plants

Tomatoes produce a better crop when the vines are off the ground. One of the simplest ways to keep them up is with a piece of chickenwire, five feet tall, in a two foot circle around the plant. Support the chickenwire with wooden stakes on opposite sides, and cut a few holes in the frame that give you room to stick your hand in and pick the fruit.

When planting beans, corn, squash and cucumber, don't fill the warming hole up to ground level — leave an inch of space to allow more water to gather. Put a six-foot stake into the hole and plant about six climbing plants around the stake, later thinning out the weak ones, leaving three or four.

You can also put three six-foot stakes teepee style in the hole (with a two-foot diameter base), tie the stakes together at the top and plant 12-15 plants around the edge. Thin it down later to 9 or 10 plants.

## Hot Weather Vegetables

Summer vegetables that require the warmest weather (beans, squash, corn, cucumber, pumpkin, eggplant, tomatoes, peppers) can be started inside now and transplanted in early or mid-May. To insure transplanting success, you'll need to warm up the ground in the garden to receive the seedlings; start this process two weeks before you plant.

Find the spot in the garden that gets the most sun, and dig a hole 15" deep by one foot diameter. Put in a couple shovels of manure or finished compost and, if you wish, a little bone meal or phosphate rock. Cover up the hold with dirt again, and let it rest until you plant.

## Pests

Here's where you prove whether you're really serious about organic, healthful gardening: what happens when the first wave of bugs starts chewing away at your precious little sprouts? Well, with a little ingenuity, and with some good healthy soil and companion plants to start with, it's still possible to stay pure and get rid of pests as well.

Think of it as outsmarting the little buggers. Get up early in the morning and pick them off the plants — the bugs are slow and easy to get at this hour, and it's a nice rustic way to wake up. While you're out there, check all the leaves of the plants, and wipe off any eggs with a wet kleenex. Then wet the leaves and apply some wood ashes. If the eggs have hatched, try sprinkling them with flour to dry them up. Pick off any bad leaves, and make sure there is free air circulation around the plants.

Jeanie Darlington, in her book "Grow Your Own," recommends a homemade organic spray made from one strong onion, two hot peppers, two cloves of garlic and any other smelly flowers or herbs (finely ground) you've got. Grind it all in a blender, add 1 1/2 cups water, let stand for several hours then apply to leaves.

You can help protect seedlings by putting an empty toilet paper roll or frozen juice can around each plant, sunk about an inch into the ground. Seedlings are often attacked by the flea beetle, a tiny round black beetle that eats pinholes in the leaves. Fight it by putting out containers of old soot and lime.

Handpick the tomato horn worms off your tomato plants; they look just like tiny dragons. Never smoke around tomatoes or touch the plants with nicotine fingers, as this will spread mosaic, a plant virus that makes the foliage look like it is moulting.

Ants, which help out in the compost heap, also transport aphids from one plant to another. Unfortunately, they're pretty hard to get rid of out there in their native turf. Try bone meal or pouring boiling water down their hills. But they always come back.

The real challenge, though, is the slugs and the snails. One solution is centipedes, which eat slugs. Unfortunately they also eat earthworms, but it may



be worth the price to zero in on the slugs before they digest all your young plants.

Go hunting for snails and slugs at night, armed with a flashlight and a can (or two or three) to put them in. Clear away all the brush, boards, rocks and other snail hideouts around the edges of the garden; line the boundaries of the garden with ashes or lime, which will stop a few from crawling in.

Whether or not you can catch more flies with honey than vinegar, you can definitely catch more slugs with beer than lime. Slugs love beer, any brand. Put down jar tops full of beer at night and throw out the drunken, drowned slugs in the morning. And if you're into heavier armaments, get some toads, lizards or geese and let them feast on the slugs and snails in your garden.

But above all, try to avoid the chemical pesticides. Remember: in the end, the same thing that kills the bugs will kill you.

### WHERE TO GET INSECT PREDATORS:

The Organic Farm and Garden Center, 767 Lincoln No. 7, San Rafael (456-7044) will order any bugs you choose. For specific predators:

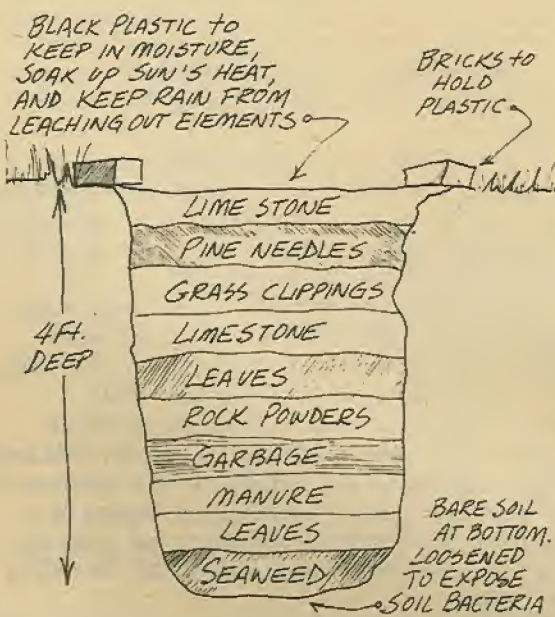
Ladybugs: Bio-Control Co., Rt. 2, Box 2397, Auburn, Calif. 95603 (1/2 pint \$2, pint \$3, quart, \$4.25, airmail add 25¢.)

Praying Mantis Egg Cases: Bio-Control, available until June 1. (4 cases for \$2, 10 for \$4, 50 or more 30¢ each.) Also available through Gothard, Inc., Box 370, Canutillo, Texas 79835.

Trichogramma Wasps: Gothard, Inc. Lacewing Fly Eggs: California Green Lacewings, Inc., 2521 Webb Ave., Alameda, Calif. (80¢ for one thousand eggs.)

Red Earthworms (good for compost): Hillair, Northville, Mich. 48167 (200 for \$2); Andrew Peoples, R.D. 1, Lansdale, Pa. 19466 (1,000 for \$4); Brazos Worm Farms, Rte. 9, Waco, Texas 76705 (3,000 for \$5.75).

### — ANAEROBIC METHOD —



## Mulching

Mulch is a two-inch layer of usually organic material (grass clippings, hay, straw, sawdust), laid on the soil to conserve water, regulate soil temperature, discourage weeds and erosion and eventually decay and feed the soil. With the very dry Bay Area summer, mulch lets you water less, pull fewer weeds and keep the tomatoes and squash from touching wet soil and rotting.

Octogenarian Ruth Stout's garden is a good example of what mulching can do. For over 25 years, she has used nothing but hay, no fertilizers, no compost, she doesn't even till or cultivate the soil. Her soil has been analyzed several times and is always high in every necessary element and rich in humus.

The disadvantage to mulching is that slugs and snails, your garden's number one enemy, love to live under it. See our pest control section for your battle plan on this front.





## Keeping Your Tools Happy

Store your tools in a large bucket packed with sand and used crank case oil (get it from a gas station). This keeps the wood and metal constantly oiled and preserved.

Sharpen the tools frequently. Check in gardening books or at a hardware store for do-it-yourself directions or, in the East Bay, go to a cheap tool-sharpening day at one of the Co-ops, usually once a month. Call your local store for dates and information.

## Information

### MAGAZINES AND PAMPHLETS

"Organic Gardening and Farming Magazine," monthly with helpful information and ideas, Emmaus, Pa. 18049 (\$5.85 per yr.) Single copies from East of the Sun, 3850 23rd St., SF (60¢).

Rodale Pamphlets:

"Organic Fertilizing — Secret of Garden Experts," "Control Garden Pests Without Poison Sprays," "The Best Gardening Ideas I Know," "Compost in 14 Days," "All About Mulch." \$1 apiece, from Rodale Publications, Emmaus, Pa. 18049.

The UC Agricultural Extension Service, University Hall, UC Berkeley, 94720, has a wide variety of free pamphlets on specific farm/garden problems; and for a list of US Dept. of Agriculture pamphlets, send 40¢ to USDA, Washington D.C. 02050.

### FREE SEED CATALOGUES

"Organic Seeds — Vita Green Farms," Box 878, Vista, Calif. 92083

"Vegetable and Flower Seeds," Natural Development Co., Bainbridge, Pa. 17502.

W. Atlee Burpee Co, Riverside, Calif. 92502

Stokes Seeds Inc., Box 15, Ellicott St. Station, Buffalo, N.Y. 14205.

Burgess Seed and Plant Co., Galesburg, Mich. 49053.

Farmer Seed and Nursery Co., Fairbault, Minn. 55021.

Parkes Seed Co., Greenwood, S.C. 29646.

Nichols Garden Nursery, 1190 N. Pacific Highway, Albany, Ore. 93721.

## Growing it Inside

What about your little one bedroom North Beach apartment, you say, or that Potrero Hill flat whose yard was concreted over last year for a driveway? Never fear: given a room which gets at least six hours sun each day, you can start right away and put together a miniature farm inside without ever having to touch your foot to a spade.

### HERBS

All in one plant, herbs give you fragrance, decoration and a tasty product whether or not you have an outside garden, it's worth it to grow some herbs inside. Good ones to start with for beginners: basil, chives, dill, oregano, sage, summer savory, tarragon and thyme.

You'll need a place with even, moderate temperatures, plenty of sun and slightly moist fresh air and moisture for the roots. Keep away from the kitchen: sudden temperature and humidity changes, coupled with pore clogging cooking fumes, can kill herbs (and other plants).

Four-inch pots work well for most herbs, though some (chives, tarragon, mints) fit better in something larger, like five inches. If you start the plants in small pots, transplant them to larger ones when the filaments of their roots begin to poke through the drainage holes in the base.

You can also plant the herbs directly in a window box. Best are those boxes with a false bottom allowing for drainage, or with stones or pebbles underneath the soil — the idea is to allow for the needed evaporation and drainage for good growth. If you do use a window box, remember that some herbs, like the mints, are better off first planted in a pot which is then submerged in the soil in the box, because of their rapidly spreading runners.

### SOIL

Indoor plants exhaust their soil faster than those outdoors, so you'll need a richer soil: a good mixture of fibrous loam, peat, leaf-mold, well-rotted compost or stable manure and some coarse sand, thoroughly mixed.

Over the pieces of broken crock or pebbles in the bottom of the box or pot, spread one or two inches of rough fibrous material like leaf mold, or peat, or a thin layer of gravel. Then add, an inch or so at a time (firming down each layer) the various other components including the soil itself. Minimum depth should be nine inches, a foot is best.

### WATERING

If the air around the plants is reasonably moist and the pots are set in pebbles, the plants should be watered about weekly, leaving the soil moist. Sprinkling or spraying from the top is good, but don't let the



Photo by Peeter Vilms

*Sprouting bean plants are being successfully raised inside by Berkeley's GreenHouse Commune.*

sun strike the leaves while they're wet. Never use tap water directly — let it stand, preferably in the sun, until tepid. A good fertilizer-watering solution is a mixture of three parts water to one part ground eggshells and fish emulsion or kelp.

### HARVESTING

You can cut the leaves and pinch the tops regularly, but only take a few leaves at a time. The ideal time to harvest leaves for preserving is usually just before they go into flower. The oil content (an essential consideration) is best before the sun gets too hot, so harvest early in the day.

### SPROUTING SEEDS

Seeds are real powerhouses. They have to be tough enough to withstand the snow, cold and wet of winter and then launch an entire new plant in the spring. No surprise, then, that the sprouted seed is packed with vitamins, minerals, usable proteins, oils and carbohydrates. Sprouts are easy to grow, cheap and versatile — perfect for indoor farming.

All that's absolutely required is exclusion of light while sprouting, constant humidity, an even source of water and uniform temperature. Start by soaking the seeds overnight. Then place them in contact with both moisture and air (I sometimes put them between layers of cheesecloth or paper towels moist with tepid water; sometimes I dump them into a jar with cheesecloth rubberbanded around its neck for easy rinsing.)

Experts disagree on the need to rinse the sprouting seeds during the dark 3-5 day wait until germination, or on the number of rinses needed; consult your neighborhood expert or just experiment yourself, rinsing once a day to start.

Leave the sprouts in a dark place until they're grown and then, before leaves appear, expose them to the sun to develop their chlorophyll. Then start eating. One pound of seeds will produce 6-8 pounds of sprouts, an incredible bargain.

By Howard L. Gelman

## Planning the Crops

So there you are, standing in your living room in your overalls, straw hat and bandana, seeds in hand, getting really fidgety because you've been watching your soil turn healthy for two weeks now and you want to get started . . . But calm down. The Bay Area growing season lasts into the fall, and you'll pay in sick plants for a too-hasty start, so give the dirt plenty of time. Then, once it's fresh and crumbly, dig in . . .

### PREPARING THE ROWS

1. Lay down a mixture of bone meal and cottonseed, or just plain compost before planting; the plants will thrive on it.

2. Think small. Make many rows, each only 18 inches long, 2-3 feet apart. Remember — only plow under the rows, not the entire plot, and take small bites with the spade. Don't work so hard . . . conserve your energy.

### FINALLY — PLANTING

1. Rake each row free of lumps. Then make a furrow in the soil with your finger or the rake handle, and sprinkle in the seeds (directions on the package tell you distance between seeds and between furrows).

2. Cover the seeds with fine soil, pat down well, sprinkle lightly with diluted fish emulsion or manure tea (manure soaked in water, diluted to a light amber color).

3. Cover each row with a strip of clear plastic (like Saran Wrap), anchored at each end with a rock — and if there's danger of the seeds being trampled, put a few boards on top of the rocks over the plastic. The plastic keeps birds out, and prevents a crust from forming on top of the soil.

4. As soon as the sprouts appear, take off the plastic, rocks and boards and water lightly.

### SEEDLINGS

Some vegetables (tomatoes, eggplant, broccoli, cabbage, cauliflower, peppers, any plant that matures slowly) do better if planted inside, grown to small

size, then transplanted outdoors. Beginners can practice growing and transplanting seedlings with a "Punch and Grow" set, 79¢ for six plants, that comes in all kinds of vegetables at nurseries, hardware stores and garden stores.

If you're starting from scratch, use 2-4 inch plastic or clay pots, or a flat wooden or styrofoam box with drainage holes. Best of all, use peat pots, which will transplant pot and all and serve to fertilize the soil. In each pot, put 2-3 seeds in good prepared soil, rich in peat or compost. Give it lots of sun, and when the sprouts are 2 inches high, pull out the weaker plant (s), leaving just one.

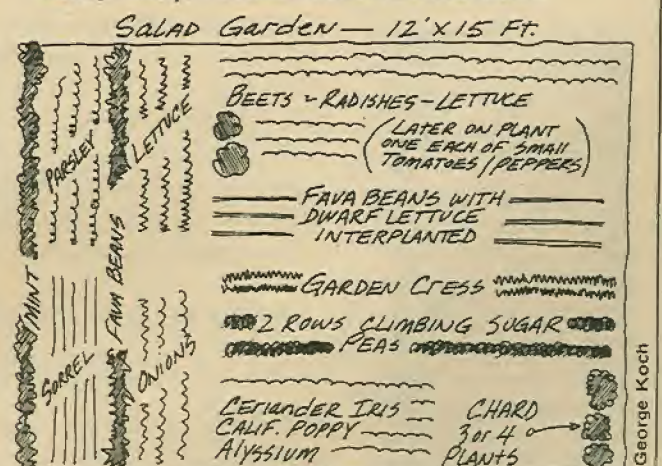
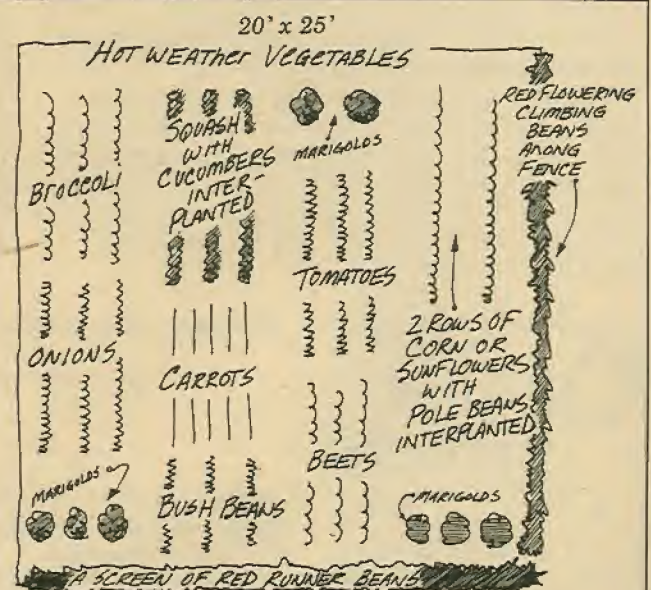
Water regularly with diluted fertilizer, such as fish emulsion or a concoction of finely ground eggshells and water. Keep the plants at a warm, even temperature, and moist. Be sure to plant more than you'll need, as many seedlings won't make it through the transplant. To do the transplanting:

1. In prepared soil, dig a large hole, put in the seedlings, pat down the soil around the roots to avoid air pockets and sprinkle generous amounts of fish emulsion or tea manure to help the plant get over the transplant shock.

2. The best time to transplant is late afternoon; it's also a good idea to shade the small seedlings from the hottest sun for a couple of days after transplanting. Water often until the seedling is well established.

3. Singing or whistling while you transplant makes you happy and helps ease the plants through the trauma.

4. If the weather isn't quite hot enough, try Lucy Hupp's trick: cut the bottom off a glass gallon or half gallon jug, remove the cap and place the jug down over the plant as a miniature hothouse. This also protects plants during cold nights — but be sure to remove the jug when the sun comes out, or you'll scorch the plants.



Lucy Hupp's garden, diagrammed above feed a family of six all summer with plenty left over to give away to the neighbors. Top: hot weather vegetables, planted in early May and productive til Thanksgiving. Bottom: soup and salad vegetables garden, planted in April, lasting till the frost, with continuous planting of vegetables as they are used.

George Koch



# Our Lethal Asbestos Environment

By Madeline Nelson

Back in February, construction workers on the big new Tishman Building, going up at First and Market in SF, noticed that they were spraying an asbestos material called Mono-Kote 3 in spaces which would later be used to recirculate air throughout the entire building. They knew that the asbestos could be extremely harmful to health, and that it could end up permeating the air of this 38 story building, and that spraying in such areas violates California's one serious anti-asbestos law in the Health and Safety Code. And so they complained.

They complained to the California Department of Industrial Safety, which refused to step in because the asbestos poison wouldn't affect the construction workers themselves, it would just affect the people who work in the building after completion (Wells Fargo will be the major tenant, filling 20-22 stories with computer workers.)

They complained to the State Building Standards of office, which refused to step in since the law is part of the Health and Safety Code, not the building standards.

They complained to the State Health Department, which could only admit that, well, actually the law doesn't say anything about enforcement. And that's about all they were able to get out of official governmental and regulatory agencies.

Finally, they complained to the Guardian. And after our investigation of the effects of asbestos and the ways it is used in the Bay Area, we discovered a very simple fact: regulation is virtually non-existent here, or in the state of California. With a construction boom in full swing and scores of new buildings going up, the Tishman story is being repeated over and over; and despite 65 years of accumulated medical knowledge about the dangers of asbestos, almost nothing is being done locally to curtail its use.

Asbestos is one of the miracles of modern construction. Most buildings erected in the last half-century use it, in some form, for its fire-resistant qualities.

But asbestos is also a killer. It is one of the most deadly air pollutants in existence, the proven cause of crippling respiratory diseases and cancer; it is so deadly that New York City, Boston, Chicago, Philadelphia and the state of Illinois have all passed laws strictly forbidding the spraying of asbestos. This is a step the Bay Area and California have yet to take. The result: construction workers, asbestos workers, office workers are inhaling poisonous asbestos fibers daily—all because nobody, from the building contractors to the highrise corporations to the Governor and the legislature is doing anything about it.

Here's what asbestos can do to people:

► Asbestos workers (40,000 nationwide) and construction workers (5,000,000), who are exposed to asbestos in their daily work, risk getting asbestosis, a crippling and sometimes fatal scarring of the lungs, a disease that makes it hard for the victim to breathe and impossible for him to engage in any physical activity that lasts more than a few minutes.

In a study of 392 people who had worked with asbestos for more than 20 years, 339, or 86%, had asbestosis. Reducing the period of exposure may increase the time before a person comes down with the disease, but there are cases of workers with as little as six months exposure who, 20 years later, are crippled by asbestosis.

Exposure to asbestos makes a person who smokes much more susceptible to lung cancer than the normal smoker—and 92 times more susceptible than a person who neither smokes nor works with asbestos.

► Within the past 15 years, researchers have discovered the most frightening effect of asbestos for people not engaged in asbestos-related work: mesothelioma, a cancer which, until recently, was considered a medical curiosity. Dr. Clark Cooper, who headed the National Academy of Science panel on asbestos and is now a consultant to West Coast unions, explains that asbestos fibers in your lungs work their way out into the lung lining. Once there, 10 or 20 or even 50 years later, they may cause a cancer which will kill, painfully, within a year.

"You know, we have damn near as many, or more, people who work with asbestos as there are coal miners in the country. But nobody cares about us, because we don't have disasters. The miners have a disaster and their picture shows up on the front pages with dirty faces and everybody feels sorry. So they put a black lung bill through Congress. We have a higher percentage of people dying of respiratory trouble but nobody gives a damn about it." —William Bernard, Secretary-Treasurer, Asbestos Workers Union, quoted in the New York Times.

Long or even direct exposure seems unnecessary. A Massachusetts woman who worked in an asbestos factory for six weeks during World War II died of mesothelioma more than 20 years later. A woman in South Africa who played in an asbestos dump on her way home from kindergarten died of it 50 years later. Asbestos workers have died of it. So have their wives, who clean their clothes, and their neighbors in the asbestos mill towns.

Because of the long latency, nobody is sure how many people who work in cities with asbestos pollution will die of mesothelioma—but what is known is that increasing numbers of people have asbestos in their lungs. In New York, a random sample of autopsies showed 48% of the people had asbestos in their lungs; in Pittsburgh the rate was 98%. With asbestos in the air from building construction, with it in the air circulating systems of some buildings, chances are that a large percentage of Bay Area residents who work downtown already carry asbestos fibers in their lungs.

Asbestos is used in homes, cars, factories, shops, planes, trains; it has been sprayed on such SF buildings as the Bank of America, Embarcadero Center, Federal Building, Hilton Tower and PG&E. Whenever it escapes into the air, as it does from spraying buildings or hoisting out brake linings or cutting up floor tiles, someone breathes it—and keeps fibers in his lungs. It does not biodegrade in the body. "Once you get it in your lungs," says Dr. Irving Selikoff of Environmental Sciences Laboratory, Mount Sinai Hospital, the nation's top asbestos researcher, "it stays forever and as years go by your lungs continue to be exposed—even though you may be out in the Rockies."

This is the kind of danger that California and local governments are blind to when they fail, again and again, to take the responsibility to challenge the manufacturers of asbestos and impose strict rules and bans. What about situations like the Tishman Building, where the only real anti-asbestos law was evidently violated? William Steffen, of the Dept. of Industrial Safety, could only remark that "the whole thing is all screwed up."

That won't help the people who will work and do business in the Tishman Building. The first time a repairman goes into those asbestos-lined passages and knocks off some dust, and the air circulating system takes it around the building, they will all add a little more asbestos to their lungs.

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Besides the continuing risk of sprayed asbestos, there is another danger particularly relevant in the Bay Area: the buildings now standing contain tons of asbestos, and when they need repair or are torn down, those tons of asbestos will be released into the air. New regulations from the US Environmental Protection Agency (EPA) demand asbestos be wetted down during demolition (to prevent dust) and that it be dropped to the ground in airtight chutes.

The obvious problem in the Bay Area, of course, is that the next big earthquake is unlikely to find the city ready with airtight chutes and hoses to keep all that asbestos out of the air.

What can be done to get the asbestos out of the air? Dr. Cooper, the consultant to the asbestos workers union, has concluded that asbestos spraying should be banned, as in many eastern cities. Four years ago, he told me, he thought the poisoning of the air could be controlled short of abolishing spraying, but he has changed his mind for the simple reason that the asbestos level in the air all around the city is now similar to the level right around construction sites.

"We must have a timetable for abolishing asbestos," Cooper argues. "There is no place for ambient air standards." Ambient air standards, which set an "allowable level" of asbestos in the air, were adopted by San Francisco in 1971; beyond these standards, efforts in the city and California have centered on cutting the asbestos level by better ventilation, clean-up procedures, special clothing and respirators—and yearly checkups to see how bad a worker's lungs have gotten.

Nationally the record of asbestos control isn't much better. The U.S. Dept. of Labor, after consulting a committee of "experts" (31 of 34 drawn from the asbestos industry), left the acceptable level of asbestos at a very high 5 fibers per cubic centimeter of air. Selikoff charges that the ruling has thrown "50,000 more lives down the drain," and the AFL-CIO has taken the Dept. of Labor to court for failing to protect workers.

EPA issued a set of tough proposed rules in December, 1971, recommending the banning of all asbestos spraying. But the agency then failed to issue final regulations until environmentalists went to court to demand them, and EPA finally released the rules this April 6.

The rules are considerable weakened. Spraying is still allowed, just with sprays of less than 1% asbestos content which will help, but not solve the problem. In demolition of buildings every pipe, boiler and structural member must be wetted and stripped of asbestos and the debris must be wet to prevent dust. The hitch is that most buildings with sprayed asbestos are relatively new and won't come down soon, so the asbestos fibers could be seeping into the buildings' air systems for a long time.

Meanwhile, California is stuck with an anti-asbestos provision of the Health and Safety Code which doesn't even have an enforcement clause, and which confuses matters further by barring asbestos technically only if it is not coated with a sealant which would keep the asbestos from coming off.

The State Dept. of Public Health states that no such sealant does or could exist, so no asbestos should be sprayed in air circulation areas at all; manufacturers argue the point, and nobody enforces the law.

What are the alternatives? Right now, since safety has not been accepted as an important issue by the government, the manufacturers or building contractors, everybody points to the lower cost of asbestos as a major argument in its favor. But right down the street from the Tishman Building (with its asbestos spray), the new Metropolitan Building is using Mono-Kote 4, an asbestos-free fireproofing.

SF Building Inspector Alfred Goldberg claims that he can do nothing because "the state has preempted the

field of construction safety;" but banning asbestos spray doesn't just protect the workers, it protects every person who ever comes near the construction site or the finished building.

Until more stringent controls go into effect, building architects can control the problem by specifying non-asbestos material. This almost happened, in fact, on the Tishman Building: architect J. C. Warnecke's office specified either Mono-Kote 3 (asbestos) or Mono-Kote 4 (non-asbestos), whichever met all legal requirements, and the contractor went ahead and picked Mono-Kote 3.

While asbestos spraying continues, it becomes crucial that the workers in direct contact with it follow at least elementary precautions. Workers on the Tishman Building, for example, were observed spraying and cutting asbestos by hand, without wearing masks.

Like the current strike against Shell for more healthy working conditions, the asbestos issue is one on which the unions and the environmentalists can fight together, instead of the union standing alone as it has up to now. Banning asbestos will clean up the air for everyone, it will save lives in the construction industry and it will not, even according to union officials, throw union workers out of jobs, because asbestos substitutes do exist and will have to be used.

Action: Every level of government can act to ban asbestos spraying, though a federal law is the most desirable since it protects everyone. Write your Senators and Representatives asking for such legislation, letting them know that the new EPA rules aren't enough.

In California, write legislators, telling them the same things. On the local level, ask Building Inspector Goldberg and the Supervisors to enact a ban now. Ask them why San Francisco is dragging its heels when New York, Boston, Philadelphia, and Chicago have already acted. □



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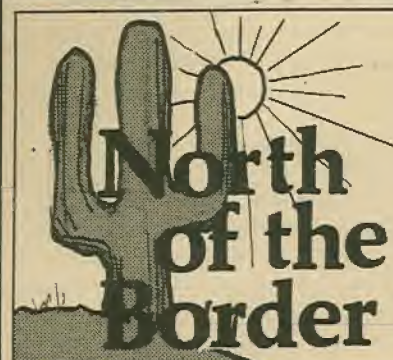
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# S.F.'s Cable Television Blackout

By Rick Seifert

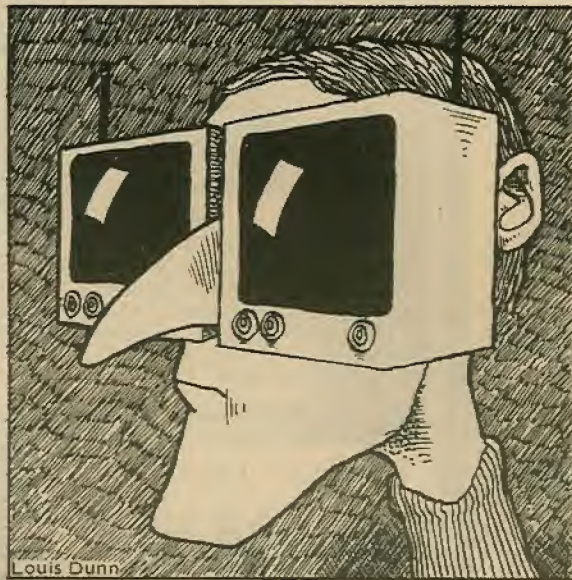
In 1964 and 1966, when nobody really knew what cable TV was all about, a naive Board of Supervisors virtually gave away two cable franchises: first to TV Signal Corporation, then to the monopoly-minded Chronicle Publishing Company. Over the past few years other cities have actually studied the San Francisco franchises as models of what to avoid — all San Francisco gets is 5% of gross receipts; there's no provision for reserved educational channels, government channels, library channels, public access channels, Spanish or Chinese language channels, affirmative action hiring or equitable service in all parts of the city, rich and poor alike.

So you'd think that the Board would welcome the chance to rid itself of its embarrassment when a group of cable-conscious citizens led by Supervisor Gonzales called for a moratorium on cable installations until the city and interested parties could hammer out a cable policy. No way.

At an April 10 hearing where twenty organizations (including Public Advocates, Mission Coalition, Bay Area Urban League, Fillmore Media Center, Committee for Open Media) backed the moratorium and no one, save TV Signal, opposed the Board's governmental services committee (Supervisors Barbagelata, Chinn and Mendelsohn) voted two to one to table the moratorium and stand by the city's one remaining franchise.

Five days earlier the Chronicle self-righteously announced it was returning its franchise "in the best interests of the city." Actually it was in the best interests of The Chronicle Publishing Company, because under a 1970 ruling, the FCC required broadcasters (The Chronicle owns KRON) to get rid of cable franchises in their broadcast markets by 1975. Because of hassles with the phone company, The Chronicle hadn't strung any cable anyway.

Holders of a de-facto cable monopoly, TV Signal, represented by five lawyers, argued that bringing bigger,



brighter TV to San Francisco is a selfless, risky, debt-ridden business which couldn't survive a moratorium. Mendelsohn, who eventually voted against the cable company, wanted TV Signal's books checked before he'd vote for or against a moratorium. It's a little hard to tell what Chinn and Barbagelata wanted — big money donations perhaps, they're both up for re-election this year — but they bought TV Signal's poverty story and tuned out the facts.

As anyone who's familiar with cable knows, corporations get into it to take large short-term losses as tax write-offs and to make big money over the long run; cable will be an estimated \$4.4 billion industry by 1980. Once a city is wired, the cable system pretty much runs itself.

And TV Signal, whose 27,000 local subscribers know it as Cablevision, is no struggling corner grocery store; it's part of a great big cable supermarket chain, Viacom International, formerly owned by CBS. Viacom is Northern California's largest cable entrepreneur with systems in 33 communities.

A couple of years ago the FCC ruled that networks, which had made a grab for cable franchises, had to divest their cable ownership. So CBS spun off, as they say in the trade, Viacom; but kept it in orbit by offering CBS stockholders controlling shares of Viacom. So the folks who control CBS control Viacom and TV Signal and Cablevision and cable TV in San Francisco.

Another part of Viacom's cable strategy is "cream-ing" its markets; hooking up the wealthier parts of town and ignoring the poor. Proper Middle-class folks don't make demands for their \$6.25 a month. You just give them a pretty picture, repeat programs from Sacramento and San Jose, a weather and wire service scan, and they're happy.

Although the FCC specifically forbids "Creaming," Viacom has not yet wired the Fillmore, Hunters Point, Bayview, Chinatown, or large parts of the Mission. Ironically, Viacom's greedy discrimination has given neighborhood groups in these sections an excellent arguing point in lobbying for their own valuable franchise.

The Mission Coalition wants the Board to set up a broadly representative watchdog committee to monitor Viacom's performance, and has asked that the city's cable revenues (which came to \$70,000 last year) be earmarked for community planning of a non-profit cable franchise. The city is presently so lax it hasn't even audited Viacom's books to see whether \$70,000 is in fact the 5% of Viacom's 1972 gross receipts the company owes.

Despite the setback before the governmental services committee, the moratorium tactic could still work, as it has in Detroit, L.A., Portland and Phoenix. Gonzales may try to introduce the measure to the full Board, Public Advocates may file a suit against Viacom, and the Mission Coalition is thinking in terms of boycott. Moreover, when the television tower on Mt. Sutro goes into operation in July, many cable subscribers could disconnect unless Viacom offers more than clear reception and distant programs.

Stay tuned. □



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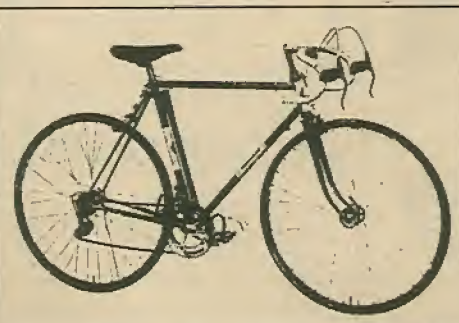
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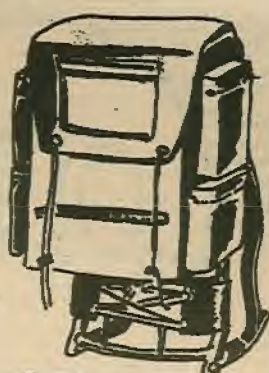
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# A Collector's Guide to Choice Junk

By Cecily Murphy

I've been collecting junk since I was four.

It started with old boat parts at Spirit Lake, Iowa, and progressed to railroad spikes and broken watches in Omaha, Nebraska. Then on to rusty horseshoes from Palo Pinto, Texas, and branding irons in Powderville, Montana. I found chairs, tables and kerosene lamps in Russell's Gulch, Colorado, and got most of my plates and pots from Sturgeon Bay, Wisconsin.

So now I'm in the big city — living (and looking) somewhat like an old miner, and still collecting junk. The main difference is that now I have to pay for it. But since I've decided to stay awhile, I've made a tour of some of the commercial junk outfits in the Bay Area; here are my favorites.

**COTTRELL'S MOVING AND STORAGE, 150 VALENCIA, SF.**

Generally it's best to avoid clean, well-lit establishments, since these usually mean more money and less fun. This store, which specializes in furniture, is an exception. The semi-modern "early motel" stuff they carry is expensive, but older, more interesting pieces are often unbelievably low. I saw a formica topped table marked the same as an oak table with an inlaid top — both \$25. I bought my bed here: said to be French, more than 90 years old, oak with walnut veneer and a carved headboard, \$50.

**T&C FURNITURE AND VARIETY STORE, 489 HAIGHT, SF.**

This is a treasure house! Prepare to dig.

I intended to stop here with my description of T&C, but my editor instructed me to elaborate — which I do reluctantly, for selfish reasons. This is the best junk store I've found in the city (second only to Goodwill), and I don't want to see it overrun. In one day's shopping at T&C, I found a hand painted Italian bowl (\$1.50), a great tin pitcher with funnel spout (75¢), a wicker hamper (\$3) and a terrific old box (\$2).

**GOOD SAM'S SECOND HAND STORE, 3047 24TH, SF.**

The most unusual thing about this store is that it sells used hardware. If you're looking for some obsolete hinge or bolt, or if you're into making rustic collages, this is your place. There are also lots of small plates and saucers, some with hand painted trim, that are perfect to put plants on (10¢).



Photo by Merrill Shindler

The Authoress and Junk

**THE BARGAIN MART, 1823 DIVISADERO, SF.**

The atmosphere is a bit stilted, but if you can ignore it you might find some good buys; they've got piles of cheap clothes plus some fine old linens. I found a folding chair, wooden slat variety, for \$1. There are also carpet sweepers (\$2), cloth napkins (6 for \$1) and a dotted swiss and lace bedspread for \$5.

**ABC FURNITURE, 231 B ST., SAN MATEO**

A large selection of general junk. Most prices are relatively high, but you'll find an occasional exception. When I was last there, they had some excellent high-back chairs with carved backs for \$15, and some sturdy child-sized metal and wood chairs (classroom type) for \$2. Old bottles from 50¢.

**VALUE VILLAGE, 875 MAIN ST., REDWOOD CITY.**

I haven't been here, but I have it from a reliable source that it's one of the best on the Peninsula. Kitchenware, an "as-is" furniture balcony and lots of cheap clothes. Sweaters from 50¢, skirts about the same. A tuxedo jacket in mint condition for 35¢. On Sundays everything is sold 20% off, and there are unannounced 50% off sales.

**D.T. SALVAGE WAREHOUSE 3135 SAN PABLO AVE., OAKL.**

My travels didn't lead me to Oakland until late in the day and I'm sorry. I think this is the best city in the Bay Area: three out of every ten stores are good

here; the average in SF is one out of 12. At D.T.'s I really had fun. It's a huge place, with a limited but interesting selection. They sell pews. Rows and rows of pews, (priced from \$50.) Also: underwater lamps from the Treasure Island World's Fair, \$5. I bought a carpet sweeper for a dollar, and a step stool for another dollar. I found 1930ish radio/phonograph combinations for \$10-\$15. There were a few regular antiques which were overpriced, but you can bargain. Don't go on a rainy day — the roof leaks.

**SMITTY'S WAREHOUSE 3807 SAN PABLO, EMERYVILLE**

A large selection, at more than fair prices. Fine old wooden chairs, \$2-3. A 12 by 12 floral pattern rug for \$7.50 (needed cleaning); bed frames, some carved, from \$10; a very solid wardrobe with glass-pane doors, \$25.

**MCALLISTER STREET, SF**

The McAllister St. shops (between 7th and 9th) used to be the best you could find, but now they deal more in genuine antiques and less in real junk. But they're worth visiting for the value of comparative pricing or just to see some beautiful "almost cheap" old things.

**MISCELLANY**

I've spotted several intriguing shops after closing hours, and have hung around peering longingly in the windows until somebody asked me to move on. They seem jammed with junk, and might be worth a visit, although the small shops generally charge more than larger ones. Here are four: Freddie Brown's Antiques (1849 Divisadero, SF); Pryor's Variety Shop (2316 E. 14th, Oakl.); Sharp Bros. Trading Post (551 Hayes, SF); Lou and Browns New and Used Furniture (525 Haight, SF).

I could go on and on; this list is a mere sampling of the treasures that await you. Write me about your favorites, and join the ever-growing group of us who prefer an enamel-covered tin plate (complete with chips) to a floral patterned Melmac one any day. □

(Next: Salvation Army, St. Vincent de Paul and Goodwill.)

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# A Report from Wounded Knee

By Dan O'Neill

*Ed. Note: Even the tentative 'peace treaty' worked out in Wounded Knee has started to look shaky, and the armed confrontation in South Dakota could be far from over. It's clear that no Dept. of Justice's 'cease fire,' however firm, can do anything to speak to the feelings, the tensions, the root causes of this latest uprising along the Trail of Broken Treaties.*

*Below, a report direct from Dan O'Neill in Wounded Knee, written just before the agreement was signed.*

I've been here before. The countryside is different, the people are the same. Last year it was Belfast. Old women, children, babies being born. . . young and old under fire.

Who is firing? The same—my wonderful stupid government of the people, of the people, of the people ad nauseum.

Whatever happened to the government I believed in as a child? Blowing in the wind. The myth disappears forever in the streets of Belfast as American bullets in British guns cut down the Irish, in the streets of Wounded Knee as the FBI, defenders of the faith, fire heavy machine gun tracers into the church where the children hide. And the young Sioux are bound by their Medicine Man to not harm anyone unless attacked which is happening.

The reservation . . . a land emptied by greed and corruption, the quick sale of human dignity. James Arness has the grazing rights on the reservation land, the Indian has not a cow. And to speak for him, a bought and sold Uncle Tom-Tom, Richard Wilson—who holds power by burning the opposition newspaper editor Aaron Desersa out of his home.

I have seen all this before. And no one believes it. Come and see it, people. Come to the Black Hills. See the vigilantes forming. The ropes, the guns. . . fear ruling the ruling class. Did you know the Indian laughs? Full in his face. . . not one step further into despair will he walk. It is a good day to die.

An FBI man at RB 1—roadblock one to the uninitiated—told me "I don't want to go down there; many of us will be killed, and we will kill those in the village." "Why go?" I ask for the sake of asking and I know his answer: "Something up there tells us to go," and he waves his hands in the direction of the snowstorm overhead, "and we have to go." The demons gather in the clouds and smile.

Meanwhile back at the Bureau of Indian Affairs . . . At Pine Ridge the Justice Department presents its soul to the press and they leave emptyhanded. "Only the major networks and the Voice of America can go into Wounded Knee," says the balding man in his reasonable tone. So well-trained in non-communication he is. The Voice of America going into Wounded Knee—and where is the voice of the Americans?

When I was in Belfast, buying some cigarettes on the

if I were free  
to speak my  
mind..  
I'd tell a tale  
to all mankind  
of how the  
flowers  
did bloom and  
fade..

..of how we fought..  
and how we paid..

NEILL

Falls Road, an old woman heard my accent and asked me who I was. I told her I was a journalist. She said, "Be sure to tell the truth, dear."

And down in Wounded Knee, the very same. The press is a double-edged sword for you, against you. Some press cards have been carried by agents to infiltrate Wounded Knee; four Postal Inspectors were intercepted by the Indians. Did you know that u.s. postal Inspectors carry .357 Magnums? The word in the hamlet that there is an agent on the CBS crew in Wounded Knee. And the Indians know who he is. And what are they going to do? Nothing. Their religion forbids what I as a White Man would do to an informer.

I went to church last Sunday. A little Catholic church in Wounded Knee. Was it torn apart? Desecrated? Their Religion forbids interfering or destroying another man's path to God . . . Wakantaka . . . Nothing has been touched in the church.

Snow on the ground, deep mud. One meal a day for the people of Wounded Knee. Baloney sandwiches. The

people of Wounded Knee are full of baloney say the people of Wounded Knee.

The U.S. Marshals in their bright Blue jumpsuits and their baseball caps . . . they look like gas station attendants. Except for the M-16s slung in your direction when you move.

The dilemma, viewed from first hand: the marshals and the FBI, my countrymen, as valid in what they do as what I do. And what we both do not do is combat. . . And the Indians in Wounded Knee, vietnam veterans, airborne, paratroopers, crack troops, and it becomes an all too human situation.

An FBI man who I can only identify as Bill Occupant said to me after reading my unfavorable view of the government's tactics, "don't you think the government is doing the best it can to NOT kill those people down there in Wounded Knee. . ." and perhaps it is and I might be wrong. But I smell a double standard . . . because I saw with my myopic vision up close bullet holes in the little protestant church down in the hollow on the south-east of Wounded Knee. Bullet holes from a 7.65 caliber ar 16. I saw spent rounds that landed on a woman's bed after bounding around a room in the church where the woman and children were sleeping. . . so what is this peaceful effort of my government, where you don't fire until night, negotiate by day, and then my government is offended when one of the people in the village, combat trained, picks off a marshal at long range with a single shot because he is tired of bullets bouncing through the babies' beds. It is all too human here.

And remember people, what happens when the next logical step occurs—a cease fire and peace with honor. The last time we declared peace with honor we practically blew hanoi off the map. And I don't care about that; that is hanoi and another world, another war. But this is South Dakota—a state of the union . . . into disunion. And why can't americans become peacemakers. Why must we be colt .45's? Why does Gillespie, an Irish American like myself, an FBI man in the hill, have to go down into a hollow against volunteers. Americans like myself and Gillespie . . . and I don't want to hear foreign countries cheer as we tear each other apart. This is my country wounded knee . . . this is my country. On the hill with the FBI this is my country, hemorrhaging from within and I am helpless to stop the flow of blood.

I have seen all this before in Ireland, where a civil rights organization was battered into a civil war for the sake of corporations in New York. I thought how terrible it would be to see this in my own country . . . and here I am in Wounded Knee—and there is oil under this ground . . . and there is oil off the coast of the Philippines, and Vietnam. Oil, oil everywhere, and not a piece of bread for those who live on top of it.

And the Indians in Wounded Knee have put on their Ghost Shirts and It is A Good Day To Die . . . □

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In fact, subscribing to the Bay Guardian is about the best consumer investment you'll ever make, because we save you money and make life better, easier and cheaper with every issue.

Here's ten ways we've done it for our readers in the last six months:

### 1. BEATING HIGH FOOD PRICES.

This issue: growing your own food in an urban garden. Previous issues: What's behind high prices, and some alternatives—like whole wheat bread, marked down from 70¢ to 35¢ at Your Black Muslim Bakery in Oakland. (2/28/73) Or check out the Farmers Market, where El Senor Garcia sells bell peppers for 15¢ lb., compared with Safeway at 29¢. (10/18/72)

### 2. PRESCRIPTION DRUG MARK-

UPS. A prescription for Darvon that costs \$3.50 at the Stonestown Walgreens comes to more than twice that much (\$7.50) at the Walsh Owl Rexall on 16th. Our story gives you the reasons behind this indiscriminate overpricing—and our comparative guide spots pharmacies with the best deals. Plus tips on drug buying: for example, request your doctor to write your prescription with a generic name. You can save 50% or more over the brand name drug. (3/28/73)

### 3. MOVIE BARGAINS.

Did you know you can see first-run movies at the Cannery Cinema for just \$1 (regular \$3) most afternoons? With a listing of 20 Bay Area theatres with this kind of deal . . . (3/28/73) Or check out our entertainment listings every issue, for deals like the classic "Battle of Algiers," which showed for free at SF State April 6. (4/11/73)

### 4. SAVING ON GASOLINE.

Our survey of more than 50 Bay Area service stations: save a nickel a gallon on regular gas—nearly 15%—by stopping at Gulf instead of Chevron next time. A price ranking of the 10 major brands. (3/28/73)

### 5. GUIDE TO BANKING SERVICES.

No, banks don't all have the same charges for services. You can save considerable money by shopping around before setting up an account—and this unique directory will help you do it. For example: United California Bank won't bounce checks if you have a savings account, while Bank of California charges you 15% interest on the basis of \$100 even if the overdraw was only \$5. A listing of bank charges. (4/11/73)

### 6. THE FABULOUS ANNUAL

CHRISTMAS GUIDE. Unusual toy shops like The Variety Store (4109 24th St.) with original merchandise from the '40s and '50s. German Christmas Stollen at Eppler's Bakery. And lots of little tidbits to clear away the commercialism of Christmas, like non-profit gifts through KPFA or the Sierra Club. (Each year before Christmas.)

### 7. BOOK AND RECORD RECY-

CLING. Save your money, support the barter economy; don't throw away old records. Take them to The Record House, 1101 Polk St., for cash or credit. McDonalds Book Shop (48 Turk) buys science fiction and western paperbacks, The Magic Flute (510 1/2 Frederick) might go for your classical and jazz records. A list of dozen stores to choose from. (10/4/72)

### 8. SF NURSING HOMES: THE CARE

IS EXTRAORDINARILY BAD. Before you consider a nursing home, you'll want to look at our report. At the Medical Center Convalescent Hospital, for example, we found records of patients being restrained without doctor's orders, no measures taken to heal or prevent bedsores on five patients. A home-by-home summary of inspection reports on 33 SF nursing homes. (12/13/72)

### 9. GENUINE MAINE LOBSTERS.

They're hard to find in the Bay Area—most places have the inferior Australian or African varieties—but we searched out seven local restaurants including The Villa Chartier in San Mateo, which have the real thing. (2/28/73)

### 10. CLUBS WITH SPECIAL DEALS.

All the pizza you can eat? Go to Pizza Haven in Berkeley every Tuesday night for just \$1.65. The nickel coffee lives Sundays at Hamburger Mary's in SF, and you can go to Minnie's Can-Do Club in the Fillmore for jazz, blues or poetry with no cover charge or minimum. Fifteen more on this list of special spots. (4/11/73)

THE SAN FRANCISCO

## BAY GUARDIAN

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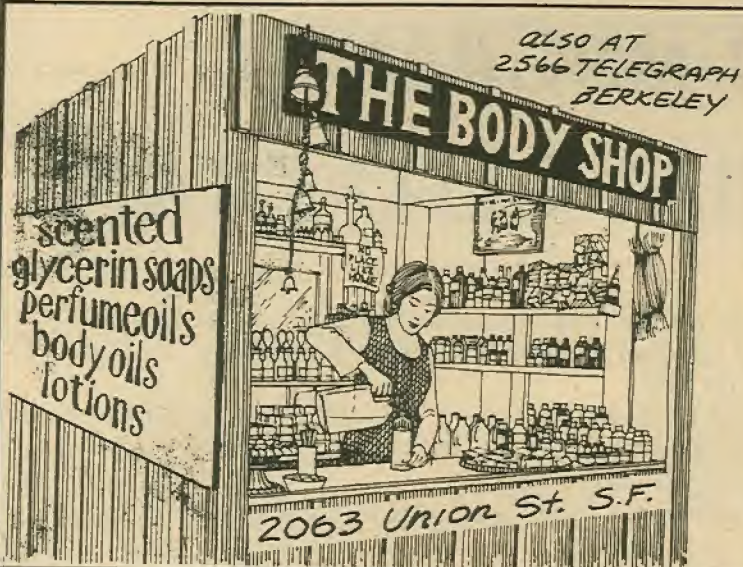


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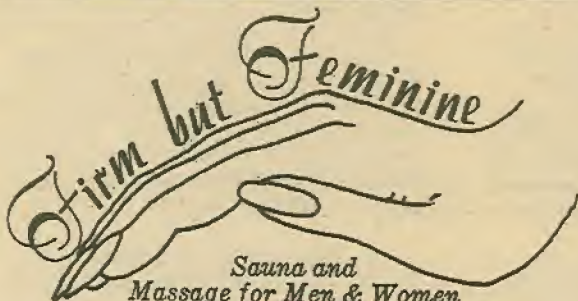
"Men of genius do not excel  
in any profession because  
they labour in it, but they la-  
bour in it, because they excel."

—William Hazlitt

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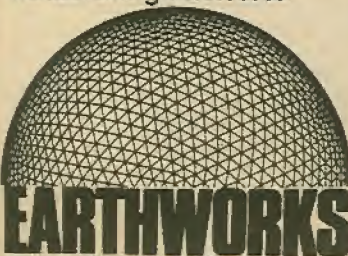
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BEEF: (all steaks are cut 3/4" unless otherwise indicated or ordered. A 3/4" cut yields a steak approximately 12 oz. Also all bones removed.)

*Hamburger	\$1.15 lb.
Stew Meat	1.30
Swiss Steak	1.60
Boneless Ribeye Roast	2.20
Standing Rib Roast	1.50
Cross Rib Roast	1.35
Rolled Rump Roast	1.50
Sirloin Tip Roast	1.55
Short Ribs	1.25
Soup Bones	.32
T-Bone	1.95
New York Strip	2.68
Filet Mignon (2" cut)	2.60
Round Steak	1.75
Rib Eye Steak	1.75
Top Sirloin	1.65
Sirloin Tips	1.65

\*(Packaged in approx. 2 lb. packages)

PORK:

Pork Chops: Center Cut	1.70
Loin Cut	1.30
Boneless	2.70
Pork Loin Roast:	
End Roast	1.14
Butt	1.36
Spare Ribs	1.10
Country Ribs	1.09
Bacon	.97
Ham	.89
1/2 leg Pork Roast	1.30

On special requests other prices are available: lamb, beef (quarters and halves and certain cuts not shown above) and special types as requested.

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# Editorials

By Peter Petrakis and Bruce Brugmann

## This Time P.G. & E. (Gulp) Happens to be P.G. & E.

The Berkeley "No on 8 Committee," PG&E's front group organized to fight municipalization of PG&E's electric distribution system in Berkeley, has rattled the newsstands and drawing rooms in Berkeley with a big full page ad with the clever headline: "This Time PG&E (Gulp) Happens to be Right."

Why the gulping? Well, PG&E's Committee is following the We're-just-folks-like-everybody-else ads campaign produced by the San Francisco Chamber of Commerce's front group, Citizens for San Francisco, in its "no, no, a thousand times no" campaign against the Duskin anti-highrise initiatives.

PG&E's committee is trying to tell voters that "we are the kind of Berkeley citizens who have usually taken sides against PG&E." In Berkeley, PG&E fears, it isn't cool to sound overly lovey dovey with PG&E. You may lose credibility and elections.

Says PG&E's Committee: "Most of us were against them on Proposition 9 (the Clean Environment Act). Against them on Proposition 20 (the Coastline Initiative). Against them on Bodega Bay and other issues. And we have never cared much for the PG&E style of advertising."

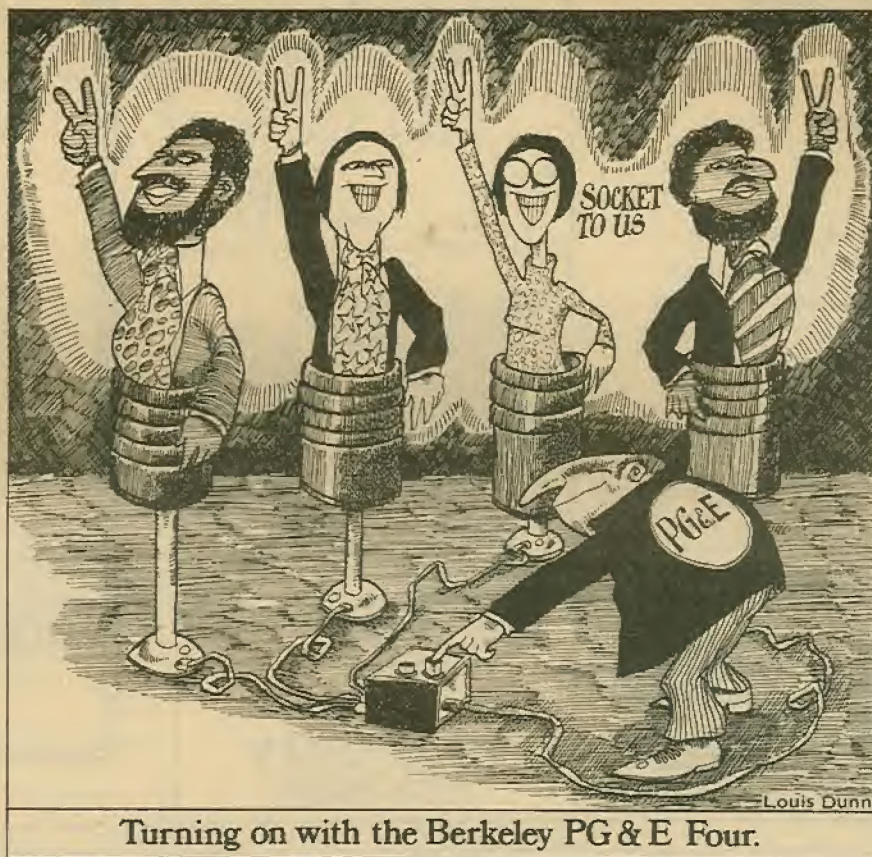
But from layout to content to the gulping, the ad campaign looks, reads and smells PG&E, which of course it is, even though the ad and jazzy radio spots for KDIA and KSNB were designed and produced by the Maxwell Arnold Advertising Agency in San Francisco, which promotes itself as a public interest advertising agency. (Arnold's agency was a nifty choice: remember how "Bud" Arnold came on with big TV ads for the coastline initiative and for Pete McCloskey and for Clergy and Laymen Concerned about Vietnam?)

But the line of the ad follows the line of the "No on 8 Committee," which throughout the campaign has followed the PG&E line without deviation.

"This time," says the Committee, trying to gulp convincingly, "like it or not, not, we're on PG&E's side."

The Committee members like it all right. Margaret Gordon Sproul likes siding with PG&E. Her son, John, is assistant general counsel and vice-president of PG&E. Her husband, as president of UC Berkeley, sought to stifle faculty dissent on the Bodega Bay nuclear plant.

Dan Dewey, Wallace Johnson and Bernice May like it. They were on the City Council in 1966 when they double-crossed Walter Packard, the man who first brought the municipalization issue to the council, and voted unanimously to kill a proposal for a buy-PG&E fea-



Turning on with the Berkeley PG & E Four.

sibility study. (The City Manager had, at council request, invited representatives from several consulting firms to present their proposals that day. But the council made a backroom decision with PG&E, didn't wait until Packard or the reps got to the meeting, disposed of it in the first five minutes.)

Frances Albrier likes it. She's a prominent member of the black community, who lent her name last year to a PG&E-inspired suit to try to invalidate the public power initiative. Albrier was recruited to file the suit by Tom Berkley, prominent black attorney and publisher of the East Bay Post newspapers which have vigorously attacked the municipalization campaign. Berkley has been on a \$6,000 to \$10,000 retainer from PG&E for years, according to PG&E's "77-G" report on file with the Public Utilities Commission.

Donald McLaughlin likes it. He's a conservative former Regent, director of Hearst's Homestake Mining Corp., a director of Wells Fargo, which lent \$5,000 to the PG&E Committee. City Councilman Thomas McClaren likes it. He's voted down the line for PG&E.

Marvin Lichtenthal, head of the Students for Nixon group at UC, likes it. He admits he voted against Props. 9 and 20.

Are these, as the PG&E ad says, "The kind of Berkeley citizens who have usually taken sides against PG&E?" Are these Berkeley "progressives" who "this time" find themselves "on PG&E's side?" Gulp! Gulp! Gulp!

Let's stop the balderdash and call this bunch by its right name—The Berkeley PG&E Committee. Let's also note their obeisance to PG&E and their contempt for the truth/public interest in their 'gulp' advertising:

PG&E COMMITTEE: "There are contradictory studies, contradictory fact sheets, and contradictory claims, not to mention conflicting ads, leaflets, memos and manifestos. The result is a mess impossible to evaluate."

GUARDIAN: The PG&E Committee nevertheless proceeds to evaluate, relying exclusively on PG&E conclusions, and ignoring the conclusions of the city's independent consultants that public power is feasible and profitable for Berkeley.

PG&E COMMITTEE: RIOT (Refusers of Illegal and Oppressive Taxes, the group that circulated the petition to buy PG&E) demanded an official study, told the City who should do it, and got it.

GUARDIAN: RIOT didn't choose the utility consulting firm, the City Council did, out of lists of accept-

able firms submitted by PG&E and RIOT. CH2M-Hill, the firm chosen, was not the first choice of either side. RIOT wanted R. W. Beck, a highly regarded utility consulting firm. PG&E wanted Bechtel, its regular consultant, to whom it pays hundreds of thousands of dollars annually in consultation fees and millions in power plant construction costs.

PG&E COMMITTEE: "RIOT wants you to believe Berkeley can do the same thing Alameda, Palo Alto and other California cities have done. But those cities started their systems more than half a century ago. They could do it for a few thousand dollars."

GUARDIAN: Palo Alto bought its electric system in 1900 for \$13,000, an investment of about \$157 at 1973 values for each of the city's 1,658 residents. That was a lot of money then. More to the point: it was an enormously good investment.

PG&E COMMITTEE: "Measure 8 is based on several predictions that are all but impossible for anybody to predict."

GUARDIAN: Unless they happen to be (Gulp) PG&E predictions? That's all the Committee uses. This is the oldest PG&E propaganda trick in the books: the appeal to fear and doubts about the future. PG&E used the tactic in Sacramento, unsuccessfully, to try to block takeover by SMUD in 1945.

We repeat: It's a phony argument. It's been used by every power company that was ever in a municipalization fight. It's immediately disproven in practice whenever public power takes over, as was the case in 31 communities since 1960.

## We Endorse....

BERKELEY (for arguments, see Guardian, 4/11/73)

FOR CITY COUNCIL: Peter Birdsell, Margot Dashiell, Lenny Goldberg, Ying Lee Kelley.

BALLOT MEASURES:

- 1...30 for 40...No
- 2...Neighborhood Preservation...Yes
- 3...Berkeley Marijuana Initiative...Yes
- 4...Mutual Aid Pacts...Yes
- 5...Residence Requirements...Yes
- 6...Demilitarization of Police...Yes
- 7...Police Review Commission...Yes
- 8...Municipalization of PG&E...Yes

OAKLAND

FOR MAYOR: John Sutter, the best man in a tough race to pick. He's got a long and solid record on conservation, civil rights and fighting the good fight to wrest Oakland from the Oakland Tribune/Kaiser Industries/Mayor Reading axis. But Otto Green and Bobby Seale, both black in a city with heavy minority population, would be far better than Reading.

FOR CITY COUNCIL: District 2... Elaine Brown. Incumbent Joshua Rose is essentially a do-nothing who has contributed to Reading's control of the city council. The heavily conservative council needs heavy prodding to the left.

District 4...George Vukasin. Yes, his brother is awful on the Calif. Public Utilities Commission. But he's a hard-working and open-minded moderate Republican, running on a good ticket along with Sutter.

District 6...Joe Coto. A progressive Chicano, also on the Sutter ticket; out to unseat Paul Brom, more dead weight on the council.

FOR CITY AUDITOR: Dean

Madsen. He's been researching the city budget for the past two years, and has already saved Oakland a bundle by exposing mismanagement and preventing purchase of a new computer.

FOR SCHOOL DIRECTORS:

No. 1...Seymour Rose. Incumbent with a good record.

No. 2...no endorsement. Incumbent Charles Goday is unfortunately unopposed.

No. 3...Russell Bruno. Revealed that redevelopment has been spending school tax revenues for trivial projects; a good replacement for long-time incumbent Lorenzo Hoopes.

FOR PERALTA COLLEGE

BOARD: Area 3...Robert Scott. An instructor at Laney College, more intimately aware of Peralta's problems than incumbent Carl Dechow.

Area 4...Cornelia Rensi. Running with Scott on a student-oriented platform. The two have the endorsement of Ron Dellums, Ken Meade, Supv. Tom Bates and Berkeley Councilwoman Loni Hancock.

CHARTER AMENDMENTS:

1...Police and Fire Arbitration...Yes

2...Mayor's Salary Increase...Yes (long overdue increase to \$15,000 annually, has been \$7,500 since 1951.)

## Who's Backing the P.G. & E. Four?

To sum up: it's the PG&E 4 in Berkeley (the Berkeley 4 slate of Hone, Garrett, Ramsey and Sweeney) and it's PG&E's "No on 8 Committee" in Berkeley. The ultimate proof comes from the campaign contribution filings.

Point No. 1: The April Coalition (the PG&E 4's main opposition) reported at filing time about \$13,000 in campaign contributions, mostly small from lots of citizens.

Point No. 2: The PG&E 4 reported only an anonymous \$10,000 contribution from a bank, nothing more, which would be a good way to cover up campaign contributors until the next reporting date safely after the election. Did the \$10,000 in campaign seed money come from the B of A? Wells Fargo? Crocker? B of C? Emmett Scales of the PG&E 4 staff refused again and again, as did the Campaign Treasurer Ovie Wittstock, to identify the bank to the Guardian, although Scales did say it was one of the four mentioned. Why wouldn't he say? "We're not required to disclose that."

Okay: The PG&E 4 got all of its money at reporting time from an anonymous loan from either the B of A, Wells Fargo, Crocker or the B of C, all of whom work closely with PG&E and all of whom have representatives on PG&E's board of directors. Is this the reason for the big secret?

Incidental interrogatories: since when do banks, which are so quick to refuse

personal loans and small business loans and home improvement loans for reasons of "excessive risk," start loaning money in local political campaigns? What do you suppose is their criteria? How much money the candidates have in the bank, or how much in deposits the candidates' sponsor, PG&E, has in their bank?

Point No. 3: The Committee for Measure 8 reported less than \$1,000, all small from many citizens.

Point No. 4: Cornell, Howland Hayes and Merryfield-Hill, the independent consultants who did the conservative and objective study showing the profitability of public power in Berkeley, spent no money. Consulting firms do not wage political campaigns on behalf of their views. PG&E does.

Point No. 5: PG&E's "No on Measure 8 Committee" reported \$19,715, plus a \$5,000 loan from Wells Fargo Bank, plus a total of \$6,750 from 10 big corporate donors. (PG&E itself reported expenditures of \$20,299, including \$4,300 for the time of PG&E employees mobilized for precinct work. PG&E did not report the \$70,000 it spent on its "study" of last year.

The top 10: PG&E, \$2,500; Crocker Bank, 500; Del Monte, 500; Southern Pacific Land Co., 500; Bank of California, 500; Central Valley Bank, 500; Foremost McKesson, 500; Cutter Laboratories, 500; Berkeley-Albany Industries, 500; Dean Witter & Co., 250.

It is no accident that these big companies are supporting PG&E with cold cash in Berkeley. They often work together.

\*Five of the companies (Crocker, Del Monte, Foremost McKesson, Cutter, B of C) have directors who also serve on the PG&E board of directors.

\*Seven of these companies sit on the Bay Area Council, the super regional chamber of commerce group that promoted BART and is whooping along the Manhattanization of San Francisco and much of the Bay Area.

\*The seven are powers in the SF Chamber, which spent more than \$200,000 to defeat the Duskin highrise initiatives, and is lobbying for the huge expansion of the airport, the making of San Francisco into Executive Headquarters West and the Golden Gateway to the Orient.

\*They have put up big money to defeat last year's coastal initiative (PG&E, \$25,000; SP, \$20,000; Del Monte, \$15,000).

\*They put up money to defeat the Clean Environment Act, with PG&E kicking in \$20,000.

\*Foremost McKesson owns Crocker Land Co., which is developing San Bruno Mountain and trying to fill 10,000 acres of the bay near the airport with their partners, David Rockefeller and Ideal Cement.

\*They are major influences in the State Chamber of Commerce, which is putting together a \$1.5 million campaign and a "public interest" law firm to fight conservationists and oppose environmental initiatives, candidates, laws, the kind of things before the Berkeley and Oakland electorates in this election. (See John Berthelsen's excellent stories in the Sacramento Bee.)

So: Vote for the April Coalition and for Measure 8 to buy PG&E. You'll remove one of the most corrupting influences from city politics and you'll return electrical power and much of City Hall back to the citizens of Berkeley.



# CO-OP

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consumers cooperative of berkeley, inc. \* 4805 central ave.

\* richmond, calif. 94804 \* (415) 526-0440

TO: All Bay Area Shoppers

FROM: Consumers Co-op of Berkeley

RE: Beef Prices

Co-op General Manager Roy L. Bryant today reaffirmed the 15% roll back of beef prices at the eight Co-op supermarkets. Mr. Bryant stated, "The Co-op's action last Monday was not a one-week gimmick. Despite the unwillingness of other Western retailers to follow our lead, our roll-back remains in effect. When it becomes feasible, roll-back of poultry, pork and lamb will follow our initiative on beef."

The Co-op (Consumers Cooperative of Berkeley, Inc.) has supermarkets in Merkeley, Castro Valley, Walnut Creek, El Cerrito and Corte Madera in Marin County.

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Tea drinking is okayed for China's Communists. "Does tea-time serve only the interests of the bourgeoisie?" asks the Peking People's Daily. No, it answers: Enjoying tea in restaurants after work is OK for workers, peasants, soldiers. The party paper goes another step: Tea is even better with pastries.

the Wall Street Journal  
August 4, 1972

The good tea from China (& elsewhere) is at Peet's.

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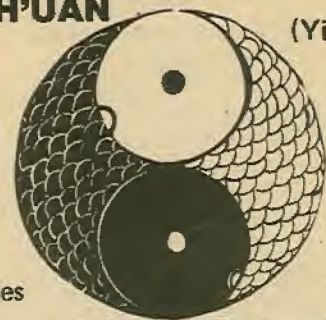
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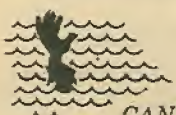


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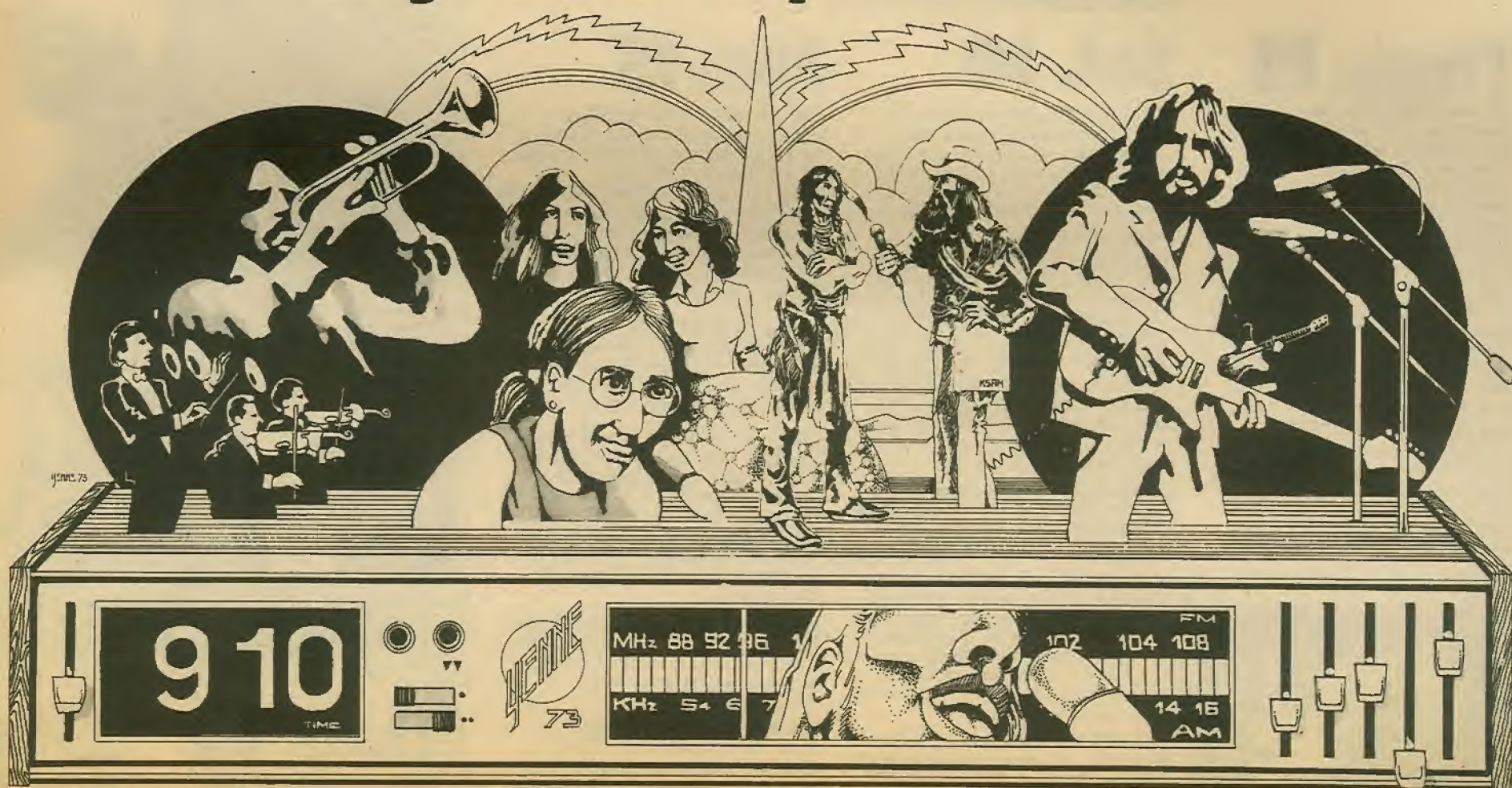
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## Righteous Raps on Radio



Events compiled by Jeannette Foster

There's more on radio these days than just the "top 40 hits." In fact, there's more than just music on the radio. Your radio can help you survive in the city by telling you what's the best buy this week, where to get non-chemical foods, how to save money. Or your radio can bring you hours of entertainment of old radio programs — free. It can even plug you into another culture. Righteous raps, it's all on your radio, all you need is the Guardian's guide to tune in.

### Old Radio

"Old Radio Theatre," every Fri., 10 p.m., KPFA (94.1 FM).

"Golden Age of Radio," Mon.-Fri., 10 p.m., KSFO (560 AM) features oldies like Bob Hope Show (4/12), Suspense Theatre with Milton Berle (4/16) and "The Aldrich Family" (4/18).

"Festival," Mon.-Fri., 9 p.m., K101, (101 FM) features such old greats as "Suspense," (4/16); "Little Orphan Annie," (4/17); "Lights Out," (4/18); "Dimension X," (4/19); "Have Gun, Will Travel," (4/20); "Escape," (4/23); "Straight Arrow," (4/24); "X Minus One," (4/25); "Terry and the Pirates," (4/26); "Inner Sanctum," (4/27).

"Comedy Weekend," 6 p.m. Apr. 27 - 6 a.m. Apr. 30 KSAN (95fm), an entire weekend with comedy bits and albums in-between regular programs, special programs on Lenny Bruce.

"Freeway Funnies," Mon.-Fri. 7-9 a.m. and 4-7 p.m. KEST (1450 AM), excerpts from old radio like "Gasoline Alley," "Our Miss Brooks," "Orson Wells Theatre," "You Are There" and "Twenty Questions."

### Information

"Living Organically," Apr. 12, 6:45 p.m., KPFA, report on non-chemical foods.

"Local Election Preview," 9:30 p.m., Apr. 16, 9:30 p.m., KPFA examination of the candidates and the issues in the Oakl, Richmond and Berk. elections, also "Election Night Coverage," Apr. 17, 8:30 p.m.

"Earthquake," Apr. 18, 9 p.m., KPFA, Survivors of the 1906 earthquake recall what it was like, along with music and newspaper reports from then.

"The Household Worker: The Employment Agency," Apr. 24, 8:30 p.m., KPFA, investigative report on hiring agencies, workers' pay, and problems in unionization.

"Thirteenth Hour," every Sun., midnight, KSAN (95 FM), occult show with special guests like Dr. Neva Dell Hunter (4/15) and Mel Began (4/22).

"Mind's Ear," every Tues. and Thurs., 11:30 a.m., KPFA, different aspects of mysticism are discussed on each show, for example Stanley Drippner talks of his encounters with psychoenergetic scientists in Russia (4/12), Robert Monroe, author, discusses his book on astral, or out of the body travel (4/18), Dr. Charles Tart lectures on his book, "Altered States of Consciousness," (4/24).

"Special Live Senate Hearings," every Thurs., 11 a.m., KQED (88.5 FM) direct from Washington via NPRN.

"Sierra Club Spectrum," every Thurs., 6:45 p.m., KQED, Bay Area and statewide conservation issues, produced by SF Bay Chapter of the Sierra Club.

"Produce Market," Mon.-Fri. 9:55 a.m., KCBS (74 AM), tips on the best buys in Bay Area produce by Joe Carcione.

"Consumer Update," Mon.-Fri., 1:10 p.m., reports by Fred Wilcox on the latest happenings involving the consumer.

### Women's Programs

"Unlearning to Not Speak," every Mon. and Fri., 12:45 p.m., KPFA, programs produced by women from the community on just about every subject, women's culture, problems and events.

"Women's News," every Fri., 7:30 p.m., KPFA, events, information and commentary of the news involving the feminist struggle, produced by the Women's News Collective.

### 3rd World Programs

"Asian Media," every Thurs., 9 p.m., KPFA, highlights from the International Women's Day (4/12), harassment of youth in Chinatown, discussed by a panel from the Asian Committee on Law and Society (4/19) (4/19), problems of the elderly in Chinatown (4/26).

"Reflecciones De La Raza," every Sat., 11 a.m., KPFA, English/Spanish programming of poetry, news, music and community affairs. Bi-lingual documentary on the penal system (4/14), children (4/21), songs and poetry from young people in the Bay Area (4/28).

"Saturday Morning," every Sat., 10 p.m., KPFA, poetry, prose and music produced by Third World Women for consciousness raising.

"Chinese Media," every Sun., 4 p.m., KPFA, one hour in Mandarin and the last half hour in English. Topics discussed include "Chicken-coop Chinaman," excerpts from the Broadway play (4/15), the left in SF Chinatown (4/22), music and commentary on the Asian-American experience (4/29).

"Third World News," every Wed., 10 p.m., KPFA, news and commentary produced by the Third World Project.

"Message," Apr. 23, 7:30 p.m., KPFA, African music introduced by

DeLeon Harrison, expert on Africa's record industry.

"Echo of Vietnam," every Mon., 9 p.m., KQED, news, music, features, produced by the Vietnam Students Association.

"The Korean Hour," every Wed., 9 p.m., KQED, music, news and cultural events for the Korean-speaking population.

"Mosque 26," every Sun., 9 p.m., KQED, discussion of principles raised by the Black Muslim community.

### "Wireless Wonders"

"Co-op Consumer News," Mon.-Fri., 9 a.m., KSAN, excellent consumer information, on products, tips on nutrition and ways to cut down the high cost of food.

"Non-Commercial Day," 6 a.m. Apr. 15 - 6 a.m. Apr. 16, KSAN, absolutely no commercials.

"File 74," Mon.-Fri., 8:56 a.m., 11:56 a.m., 1:56 p.m., and 7:56 p.m., KCBS (74 AM), investigative reports on consumer oriented issues.

"Beyond Lobotomy," part 1 Apr. 25, 9 p.m. and part 2 Apr. 26, 8 p.m., KPFA, report on Reagan's plan to phase out mental hospitals in California, what's going to happen to the more than 17,000 mental patients now confined in state institutions.

"Our Bodies, Ourselves," Apr. 24, 10 p.m., KPFA, two women from the Boston Women's Health Collective are interviewed on their book and their struggle with the educational system over teaching women's health.

## Theatre

Pitschel Players, every Fri.-Sat., 8:30 p.m., Intersection, 756 Union, SF, 956-0252, \$1.50

"Fiddler on the Roof," Apr. 12-15, 8 p.m., Theatre, Fine Arts Bldg., College of Marin, Kentfield, \$3/\$2 students.

"Human Condition," performed by Performing Arts Workshop, Apr. 13-14, 8:15 p.m., Live Oak Theatre, Shattuck/Berryman, Berk., 931-9228, \$2.50; Apr. 20-21, 8:30 p.m., Mill Valley Center for Performing Arts Mill Valley.

"Subject to Fits," Apr. 12-20, 8 p.m., Sun, 7 p.m., Berkeley Repertory Theatre, 2980 College, Berk., 841-6106.

"Auto-Destruct," every Fri.-Sat., midnight, and Wed., 8:30 p.m., Magic Theatre, 2485 Shattuck, Berk., 548-6336.

"Jimmy Beam," Thurs.-Sun. 8:30 p.m., Magic Theatre, 2485 Shattuck, Berk., 548-6336.

"The Wing," every Thurs., 8:30 p.m. Intersection, 756 Union, SF, 397-6061, \$1.50.

"American Man — What It looks, sounds, feels like!" performed by Moving Men Theater, Fri. and Sat., 8:30 p.m., Bethany Methodist Church, 1268 Sanchez, SF.

"Promenade," Fri. and Sat., 8:30 p.m., Shorter Players Theatre, Trinity Methodist Church, Market/16th St., SF.

"Chanticleer," performed by the SF Poverty Theatre, Fri. and Sat., 8:30 p.m., Neighborhood Arts Center, University of California Extension, 55 Laguna, SF.

"The Servant of Two Masters," performed by SF State University, Apr. 12-14, 8 p.m., Little Theatre, campus, 1600 Holloway, SF.

"Princess Ida," performed by Lamplighters, Apr. 13-14, 8:30 p.m., Presentation Theatre, Turk/Masonic, SF.

"The Duplex," performed by the Grassroot Experience, Apr. 12-14,

8:30 p.m., Julian Theater, 953 De-Haro St., SF.

"The Fantastic Arising of Padraic Clancy Muldoon," performed by the Everyman Theatre, Fri. and Sat., 8 p.m., Sun., 6 p.m., 24th/Mission, SF.

"The Father," Apr. 12-14, 8:30 p.m., Lesser Hall Theater, Mills College, Oakl.

"What the Butler Saw," performed by the Oakland Civic Theatre, Apr. 13-14, 8:30 p.m., Lakeside Park Garden Center, Oakl.

"You Can't Take It With You," performed by The Co., Apr. 13-14, 8:15 p.m., Adelphian Club Theatre, Central/Walnut, Alameda.

"Look Back In Anger," performed by the Company Theatre, Apr. 13-14, 8 p.m., 2314 Bancroft, Berk.

"A Cosmic Fantasy," performed by the Stoneage Theatre, Fri. and Sat., 8:30 p.m., Bay Warehouse, 805 Gilman, Berk.

"Butterflies Are Free," performed by the Contra Costa Civic Theatre, Fri. and Sat., 8:30 p.m., 951 Pomona, El Cerrito.

"Promises, Promises," performed by the Diablo Light Opera, Fri. and Sat., 8:30 p.m., Walnut Creek Civic Arts Theater, Locust/Civic, Walnut Creek.

MORE EVENTS ON PAGE 20



April 12 th

By Vicki Sufian

The Bay Guardian Calendar is a regular feature highlighting the best of the Bay Area. Together with the Entertainment Listings it forms the most comprehensive guide to activities in Northern California. If you want to report openings, benefits, demonstrations or other events of redeeming social significance, notify Vicki Sufian. Deadline for next issue: Apr. 20; for subsequent issues, every other Friday thereafter. Best to write in early. Call us, UN 1-9600, if you're late. The Calendar is displayed each fortnight in more than 150 bookstores, bulletin boards, store windows and entertainment spots in San Francisco and environs. If you would like to hang the calendar in your favorite haunt or business, let us know and we'll give you one free each issue.

\*NO ADMISSION CHARGE

## Thurs. 12

**KELL ROBERTSON**, poet, cowboy philosopher and novelist (see Book Section) gets in some good licks and lyrics, every Thur. night amidst the conviviality of the Ribellad Vorden, Precita/Folsom, 826-9818.

**"OLD TIMES,"** a Harold Pinter play performed by SF Theatre Co., Exhibit Room, Main Library, SF Civic Center, 7 p.m.

**JOB WORKSHOP FOR WOMEN**, learn about affirmative action, apprenticeship and blue collar and sales opportunities, Advocates for Women, 209 Post, Rm. 1014, 989-5449, 7-9:30 p.m., \$1.

**"HALLELUJAH THE HILLS,"** directed by Adolfo Mekas, a zany lyrical film which parodies "Rashomon," American war films and the "New Wave," Canyon Cinematheque, SF Art Institute, 800 Chestnut, 332-1514, 8:30 p.m., \$1.50.



**DUKE ELLINGTON**, Jazz Pioneer, innovator and master. 2 Shows, Fri. only, 8 - 11, Great American Music Hall, 859 O'Farrell. \$6 cover.

## Fri. 13

**ROCKY AND FRIENDS**, quick picking hard rocking quartet with the best woman bassist around, Demon Rum, Post/Polk, Fri.-Sat., 50¢.

**GLORIA STEINEM** and Margaret Sloan back again, Foothill College Gym, Los Altos Hills, 7:30 p.m., \$2.50 general, \$2 students and senior citizens.

**"HIERONYMUS BASH,"** gourmet dinner with pre-and-post eats music including folk, classical, electronic, jazz, German polka, performed by the entire East Bay Music Center, see and learn dances appropriate to music played, benefit for Center, Richmond Auditorium Bermuda Room, 27th/Nevins, Civic Center, Richmond, reservations necessary, call 526-8446 or 234-5624, 6:30 p.m., \$7.50.

**"ZAJ,"** musical theater founded in Madrid, which John Cage called "The most controversial thing now being done in theater and music," D'Autremont Hall, Pacific School of Religion, across from 1750 Arch, Berk., 841-0232, 8 p.m., \$2.50 general, \$1.50 students.

**MONGO SANTAMARIA**, flashy big band from Puerto Rico, Cesar's, 576 Green.

## Sat. 14

**RICH HARRIS, BOB SEAL AND FRIENDS:** flashing, funky then spacey, this melange of Marin semi-superstars touches all the bases, good deal for 50¢, Sleeping Lady Cafe, 58 Bolinas Rd., Fairfax, 456-2044.

**"THE SEVEN LAST WORDS,"** a choral work by Theodore Dubois, performed by a choir with members from various Bay Area churches, Philadelphia Seventh-Day Adventist Church, 2520 Bush, 11 a.m.

**ACTION PLANNING** and information exchange conference on housing, welfare, childcare, consumer issues and taxes, spons. by Domestic Action Coalition, Benjamin Franklin School, Scott/Geary, 9 a.m.-4 p.m.

**SOUL EATS:** benefit dinner for San Quentin Six, spons. by Friends of San Quentin Adjustment Center, 1959 Napa, Berk., 11 a.m., \$2.50 donation.

**BOB RICHEY** will lead you through the flora and fauna of Glen Canyon Park, last of the Ecology Center Outdoor Classroom series, meet, Silver Tree Day Camp, Glen Canyon, 10 a.m., register with Ecology Center, 13 Columbus, 391-6307, \$12 (\$5 less for Center members).

**\*NATURALISTS** talks on "Bugs, Butterflies, Spiders and Even Crabs," "Robins, Ducks or Hummingbirds," "Flowers, Algae, Trees or Reeds," Little Farm, Tilden Park, 2-3:30 p.m.

**"INTERNATIONAL FOOD FAIR,"** food from France, Japan, India, Greece, Greece, the Philippines and Mexico, admission charge includes homemade soup and bread, benefit for Western Addition Coop. Nursery School, YWC YWCA, 1830 Sutter, 2:30-5 p.m., \$1 adults, \$.50 children.

## Weekend 12-15

**"THE AMPHIBIOUS HEIR-APPARENT,** or The Frog Prints," a modern fairy tale for modern children and adults, performed by the Great Medicine Show Co.'s puppet players, Trinity Methodist Church, 16th/Market, 12:30 and 2:30 p.m., \$1 adults, 75¢ children, Sat.-Sun.

**AUDUBON CANYON RANCH:** April and May are the best months to see the nesting of common egrets and great blue herons, Shoreline Highway, Stinson Beach, 383-1644, 10 a.m.-4 p.m., Sat.-Sun., holidays and during Easter week.

**DAN HICKS AND HIS HOT LICKS**, keeps getting better with age, The Kinks and Mason Proffit, an audio treat, Winterland, Post/Steiner, 692-2921, \$4 adv./\$4.50 door, 8 pm, Fri.-Sat.

**THE INCREDIBLE STRING BAND**, an enchanting evening of music faire by these English troubadours, Palace of Fine Arts, Marina/Lyon, 8 pm, \$3.50 adv/\$4 door, Fri.-Sat.

**JERRY GARCIA AND MERLE SAUNDERS**, get there early for mindboggling music, Boarding House, 960 Bush, 441-4333, Fri.-Sat.

**LISA KINDRED**, San Francisco folk fixture teams up with Massey, Coffee Gallery, 1353 Grant, 362-9369, Fri.-Sat.

**EAST BAY SHARKS**, Satirical theatrical troupe, Freight & Salvage, 1827 San Pablo, Berk., Fri.-Sat.

**STONEGROUND**, good time gospel rockers with four top female vocalists, Keystone Berkeley, 2119 University, Berk., 841-9903, Fri.-Sat.

**NICK GRAVENITES BLUE GRAY BAND**, composer, producer and fine blues belter, Longbranch, 1504 San Pablo, 848-9696, Fri.-Sat.

## Sun. 15

**\*DO-IT-YOURSELF MESSIAH:** bring your scores and join in performing the Easter Section, Unitarian Center, 1187 Franklin, 7:30 p.m.

**BEETHOVEN'S NINTH SYMPHONY** performed in full by the Berkeley Promenade Orchestra which tries to take the stuffiness out of classical music concerts, Trinity Methodist Church, Dana/Durant, Berk., 8 p.m. \$2.

**OLD AND IN THE WAY WITH JERRY GARCIA**, Garcia returns to his origins on banjo with top notch bluegrass accompanists, Boarding House, 960 Bush, 441-4333, thru Mon.

**BIRD VOYEURS:** Boat trip circling the Farallones to view the birds during breeding season, meet Blue Horizon pier, Sausalito, 6:45 a.m., send \$10 (check made out to Marin Audubon Society) to: Richard M. Brown, 490 Estado Way, Novato 94947 or call him betw. 5:30-6:30 p.m. at 897-7470.

**INTERNATIONAL KENDO CHAMPIONSHIP MATCHES**, Japanese fencing using swords made of split bamboo, Winterland, Post/Steiner, 9 a.m.-4:45 p.m., donation.

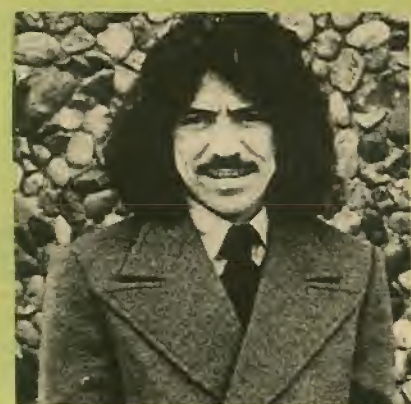
**ALL BAROQUE CONCERT:** Tele-mann, Bach, Loeillet and Vivaldi works performed on violin, flute, guitar, cello and harpsicord, Old First Church, Van Ness/Sacto, 776-5552, 5 p.m., donation.

**"THUNDERSTORM,"** by modern Chinese dramatist, Ts'ao Yu, who brought the common language of the Chinese people to the stage, performed in Mandarin with backstage projections of English and Chinese titles, Marina Jr. High School, Bay/Fillmore, 558-2335, 2 pm, \$1 donation.

**MICHAEL WHITE**, Keystone Korner, 750 Vallejo, 781-0697, Thurs.-Sun. \$3 weekdays, \$3.50 weekends. **SAL VALENTINO**, "crushed velvet menace" walls, Inn of the Beginning, 9201 Old Redwood Highway, Cotati, (707) 795-9955, Fri.-Sat., \$2. **HARD ROCKING CLOVER AND ALICE STUART**, gutsy blues singer and fine guitarist and Snake, Lion's Share, 60 Redhill Ave., San Anselmo, 545-9856, Fri.-Sat.

**"CHANTICLEER,"** 19th Century farce by Edmond Rostand, author of Cyrano de Bergerac, performed by SF Poverty Theater, Neighborhood Arts Center, UC Extension, 55 Laguna, 285-8409, Fri.-Sat., \$2 general, \$1 student.

**\*MEDIATION '73:** A Dialogue Between Electronic Media and the Bay Area Community, panel discussions, demonstrations, speakers, workshops, film showings, Pauley Ballroom, UC Berk., all day, Sat.-Sun.



**Luis Gasca** blows into the Orphanage Sun. 15 with Mongo Santamaria.



From an exhibit depicting the ruin of many Italian masters through pollution, exploitation and neglect. "Too Late to be Saved" opens at the Exploratorium, 3601 Lyon St., April 25.

## Mon. 16

**"JAMES PAUL MCCARTNEY,"** hour special with former Beatle Paul and his group, Wings, doing great old Beatle songs and Paul's not so great post Beatle tunes, KGO-TV, channel 7, 8 p.m.

**BAROQUE EASTER MUSIC** including "Third Lesson," by Couperin, two Bach cantatas, four of Handel's "Nine German Songs, sung by Suzanne Wood and William Wahman, Soprano-Tenor duo, Old First Church, Van Ness/Sacto, 8 p.m., donation.

**RUMMAGE SALE** benefitting children's summer programs at Silver Terrace Playground, 2140 Sutter, 10 a.m.-5 p.m., thru Tues.

**ROWAN BROTHERS**, folksy, mellow harmonizing, Keystone Berkeley, 2119 University, Berk., 841-9903.

**LOU REED**, pulsating monotone vocals by ex-Velvet Undergrounder, Berkeley Community Theater, Allston/Grove, Berk., 8:30 pm, \$3.50-\$5.50.

**FILMMAKER SERIES:** See the film and the person who made it: Tonight: Karl Cohen, Berkeley Film House, 2908 Channing Way, Berk., 843-6900, 8 pm, \$1.

## Tues. 17

**NOISE SYMPOSIUM:** two day sessions on physical and societal aspects of noise, and workshops on industrial, household, vehicular noise and action, Stanford Research Inst., Menlo Park, \$10 general, \$2 students, for more info call: 326-6200.

**DOC WATSON & SON**, top notch touring bluegrass band today, Boarding House 960 Bush, 441-4333, thru Mon.

**TONY WILLIAMS' LIFETIME**, Keystone Korner, 750 Vallejo, 781-0697, \$3 weekdays, \$3.50 weekends, thru Apr. 29

**BUTCH WHACKS AND THE GLASS PACKS**, madcap satire on yesteryear with some good old rock and roll, Boathouse, 300 Turney, Sausalito, every Tues.

## Wed. 18

**COUNTRY JOE MACDON**, Berkeley's politico-rock man, his good time band, Pacifica Music, University Art Museum, Univ., 642-1412, 8 and 10 p.m.

**THE LIFE and work of Camille**: "In Search of the Soul," "The \$67,000 Dreams," and "That Heals," Mercy High School, 3250 19th Ave. (opp. Stonewall), 7:30 p.m., \$2 general, \$1.50 students.

**KPFA FILM BENEFIT:** "I Love" and "Red Nightmare," Jack Webb, Rialto Theatre, Berkeley, 7 and 9:30 p.m. **\*MUSIC IN THE EXPLORATORIUM**, chamber music and discussion, SF Music Conservatory Playhouse, Marina/Lyon, 56 p.m., every Wed. thru April.

## Thurs. 19

**A MID-SPRING NIGHT'S DREAMS**, beautiful music: Barbara M. Late of Lamb, is a dynamic, vocalist with a fine 6-piece band, a good rocking ensemble comments Jesse Colin Young's plaintive stylings and the Beach Boys, Winterland, Steiner, 8 pm, \$4 adv/\$4.50 door.

**"THE SWEATSHOPS OF CHICAGO TOWN,"** a talk by Karen W. W. American Activist, University of California, S.F. Savanah Bldg., University/Shafer, Berk., 8 p.m.

## Fri. 20

**\*CHERRY BLOSSOM FESTIVAL SCHEDULE:** Origami exhibit, 10 a.m.-5 p.m.; Japanese calligraphy and demonstrations, noon-5 p.m.; Japanese handmade doll exhibit, 10 a.m.-5 p.m.; Akita Dog Exhibit, 10 a.m.-5 p.m.; Film on Japan, noon, check information desk for specific place at Japan Center.

**\*HAMZA-LEL-DIN:** oud player, singer from Nubia, Millbrae, UC Medical Center, 500 P.



# an Calendar

through 28

## Sat. 21

GEORGE CARLIN, hip standup comedian, and Kenny Rankin, guitarist/balladeer, Marin Memorial Theatre, Marin Civic Center, San Rafael, 472-3500, \$3.50-\$5.50.

COUNTRY JOE MCDONALD and the All Star Band and other groups, benefit concert for Opportunity II High School, James Lick, Jr. High Auditorium, 25th/Noe, 7 pm.-midnight, \$2.

## Sun. 22

CHERRY BLOSSOM FESTIVAL PARADE, with Japanese dancers and musicians, portable shrines, oriental floats, and bands, starts at City Hall, north on Polk to Post, west on Post past the Japan Center to Fillmore, 2 p.m.

OPEN AUDITIONS FOR SF community Theatre's production of "Hamlet," 55 Laguna, 558-5746, 1-5 pm.

## Mon. 23

FILMMAKER SERIES; Stanley Weinstein, Miami pornographer, discusses pornographic film industry, including distribution, financing, etc., film "Daddy's Rich," will be shown, Berkeley Film House, 2908 Channing Way, Berk., 843-6900, 8 pm, \$1.

BEJART BALLET of the 20th century, a chance to see fine innovative contemporary ballet by one of the top dance companies, SF Opera House, Van Ness/McAllister, 956-6740, thru Sat., 8:30 p.m., Sun., 2:30 and 8:30 p.m.

## Tues. 24

"DO THE PIECES FIT?" California Tomorrow's 4th Biennial statewide planning conference, two-day conference on past and future environmental planning in California, SF Hilton, Mason/O'Farrell, Tues., 8 a.m.-5 p.m., Wed., 9:15 a.m.-4 p.m., \$25 general, \$5 students, for registration and more info. call: 391-7544.

8TH INTERNATIONAL TOURNEE OF ANIMATION, 90 minute program of animated films from international film festivals and ads and time fillers from European TV, SF Museum of Art, Van Ness/McAllister, 7 and 9 p.m., also Apr. 29 at 3 p.m. and May 1, 7 and 9 p.m. \$1 general, 75¢ members, senior citizens and children under 16.

"THE JOURNEY," a dance piece "exploring the ancient wisdom of the Books of the Dead and the Myth of Osiris," and two other dance pieces choreographed by Carlos Carvajal, performed by Dance Spectrum Co., Lone Mountain College, 2800 Turk, 8:30 p.m., Thurs.-Sat.

SHA NA NA, '50s flashback in gold lame, Commander Cody and His Lost Planet Airmen, titulating piano tinklings complement the Airmen's hard driving rock, Winterland, Post/Steiner, 692-2921, 8 pm, \$4 adv./\$4.50 door, Fri.-Sat.

ELVIN BISHOP, dynamic blues picker with tight knit backing, Keystone Berkeley, 2119 University, Berk., 841-9903, Fri.-Sat.

BERKELEY COMIC CONVENTION, exhibits, booths, visitations by comics creators S. Clay Wilson, Greg Irons, and others, Betty Boop Film Festival, \$4 adv., \$5 door, \$2 single day, Pauley Ballroom, U.C. Berk., Fri.-Sun., write to: Berkeley Con., P. O. Box 5474, Concord, 95424

## Wed. 25

"LIFE IN A TEPEE," begins with building it, continues inside with exhibits of Indian tools and other artifacts, rocks to crush into paint, Ortega Library, 3223 Ortega, 3-7 p.m.

MACRAME DEMONSTRATION, bring your own cord or twine, West Portal Library, 190 Lenox Way, 7:30 p.m.

"SIX WOMEN," dramatic readings by Marcia Kimmel from six contemporary playwrights, Noe Valley Library, 451 Jersey, 7 p.m.

\*CHAMPAGNE PARTY celebrating the renaissance of the Cliff House 1090 Pt. Lobos Rd., 668-2552, 5 p.m.-7 p.m.

## Thurs. 26

"COOL HAND LUKE," featuring a splendid performance by Paul Newman, Pacifica Library, Palmetto/Hilton Way, Pacifica, 355-5196, 7 pm.

OLD AND IN THE WAY, featuring Jerry Garcia on banjo with Pete Rowan and David Diadem, Keystone Berkeley, 2119 University, Berk., 841-9903.

## Fri. 27

LATIN AMERICAN FOLK MUSIC and dance reception for opening of exhibit, "Folk Arts and Crafts from Latin America," Galeria de la Raza, 2851 Bryant, 826-9922, 7-10 pm, exhibit continues thru May 13, Wed.-Sun., noon-5 pm.

"FACTORY REJECTS," new Pitschel Players political and social satire opens tonight, Intersection, 756 Union, 956-0252, 8:30 p.m., \$1.50, every Fri.-Sat.

BUDGET OPERA: "La Traviata," performed by Western Opera Theater, Palace of Fine Arts, Marina/Lyon, 8:30 p.m., send \$1 with self addressed envelope to: Dollar Opera Box Office, War Memorial Opera House, SF 94102.

## Sat. 28

DEEP PURPLE, bridges classical rock gaps, and Fleetwood Mac, gentle, jivey blues rock, Oakland Coliseum, Oakl., 635-7800, 8 pm.

CHECK OUT THE BLUE glaucophane schist at the Coyote Hills quarry, Bay Area geology classes spons. by East Bay Regional Park District start today, pre-register 524-1034, \$3 (4 classes).



MOVING MEN THEATER, series of plays using puppets, masks, music, mime about being a man in America, Bethany Methodist Church, 1268 Sanchez, 8:30 pm, \$1.50, Fri.-Sat.

COPPERHEAD, John Ciopolini's aggregation will delight if not deafen one and all, Longbranch, 1504 San Pablo, Berk., 848-9696, Fri.-Sat.



Marcel Marceau, mime extraordinaire, will amaze one and all at Zellerbach Auditorium. Friday, May 18-20 at 8:00. Also 2 matinees May 19-20 at 2 p.m.

## Pick Hits

FREEBIES FOR ALL

THE BALMY SPRING WEATHER brings everyone out to the park including musicians, dancers, jugglers. One of the first free events this year is an Easter Sunday Celebration with Indian and Middle Eastern music: the Sufi Choir, the New Maihar Band, Chitresh Das and his dance troupe, Zakir Husain, tabla player and Hamza el-Din, Nubian vocalist and oud master, Marx Meadow, Golden Gate Park, 11 am through the afternoon, Apr. 22.

AN EVENING OF AZTEC DANCE, music, poetry performed by the colorfully costumed Conciencia Mexi-Cayotl, Horace Mann Junior High School, 3351 23rd, 558-2335, 8 pm, Apr. 20

"POEMS, STORIES, DIALOGUE," Poet Yvonne Young reads her works with drum accompaniment by Mehgh Ngoma, Minnie's Can Do, 1915 Fillmore, 2 pm. April 14

OR FOR OUTDOORS JAZZ check out "A Jazz Concert in the Street," sponsored by Neighborhood Arts Program, with the big band sounds of Earl Van and Eddie Thomas and jazz poetry by Irwin McJunkins and Buriel Clay, II, Mendell St. betw. Newcomb and Oakdale off Third, 1-4 pm, 558-2335, Apr. 24.

IF YOU'RE A VW OWNER who's been kicking the tires of your old car because of expensive car maintenance, you can enroll in United Volks Works free monthly class and learn to do it yourself: tune engines, inspect brakes, etc., 624 Stanyan, 668-3313, 7:30 pm, Apr. 24.

FINANCIAL DISTRICT CROWD: light classical music performed by groups from the SF Conservatory of Music, Embarcadero Plaza, noon-1 p.m. Apr. 27.

## Super List

WHERE TO DANCE UP A STORM IN THE BAY AREA

No door charge or drink minimum unless noted, dancing usually begins about 9 pm.

University Hide-A-Way, 2225 Fillmore, 567-9233, Fri.-Sun.

The Orphanage, 807 Montgomery, 986-8008, every night, admission varies.

Point After, Ghirardelli Square, every night exc. Sun. two drink min.

Wumper's Old Man, Grant/Vallejo, every night, women free, men \$1.

Mother Lode, 2001 Union, 567-3121, Fri.-Sat.

Pierce St. Annex, 3138 Fillmore, 567-1400, every night, no cover, one drink min. (\$1.20).

Jolly Friars, 950 Clement, 752-0354, every night.

Coalyard, 1823 Union, 346-3100, Wed.-Sat.

Cock's Inn, 3111 Fillmore, 922-1974, every night

Overcast Club, 1458 Haight, 552-0100, every Fri.

Wharf Rat Tavern, 101 Jefferson, 885-9809, every night.

Woodstock, 951 Clement, 752-7132, every night.

Garden of Earthly Delights, 197 Mississippi, 864-9377, everynight, \$1 door charge includes one beer.

### EAST BAY

Keystone Berkeley, 2119 University, Berk., 841-9903, every night, admission varies.

Longbranch, 2504 San Pablo, Berk., 848-9696, Tues.-Sun, admission varies.

Mandrakes, 1048 University, Berk., 845-9065, Fri.-Sun., admission varies.

New Orleans, 1505 San Pablo, Berk. 525-2221, Thurs.-Sat., admission varies.

On Broadway, 334 Broadway, Oakl., 444-9076, every night.

Casuals on the Square, 100 Franklin, Oakl, 832-1031, every night, unenforced drink minimum.

King Richards, 310 Broadway, 893-0314, Oakl., no cover charge but one drink min.

The Courtyard, 72 Southland Shopping Center, Hayward, 783-2113, Fri.-Sat.

Franshell's, 101 Parrott, San Leandro, 357-7333, Tues.-Sat., \$2.

Tuckett Inn, 18564 Mission, Hayward, 276-9778, every night, admission varies.

Spider's Web, 5319 Grove, Oakl, 654-9411, weekends, admission varies.

Lucky Lion, 4100 Redwood Rd., Oakl, every night.

### MARIN AND THE PENINSULA

Zack's, Bridgeway/Turney, Saus., 332-9779, Tues.-Sun.

The Boathouse, 300 Turney, Saus., 332-0511, Tues.-Sun.

Inn of the Beginning, 9201 Old Redwood Hwy., Cotati, (707) 795-9955.

Uncle Sam's, 8196 Bodega, Sebastopol, 823-9842, admission varies.

Whiskey Hill, 1425 Burlingame, Burl., 343-7170, every night, \$1 admin. Fri.-Sat.

Beach House, 1875 S. Norfolk, San Mateo, 341-2661, every night, \$1 Fri.-Sat.

Abbey Road, 1316 Broadway, Burlingame, 344-7746, every night.

Bit of England 1448 Burlingame, Burl. 344-1540, Fri.-Sun.



Poetry Readings Concerts Lectures Meetings  
Museums Galleries Gatherings Classes Parties

Films

Canyon Cinematheque: "Hallelujah the Hill," Apr. 12; "July '71," "Corridor," "Riding Out," "Getting Together," and "Mosaic in Vertrauen," Apr. 19; "Sasquatch Amongst Us!" Apr. 26. SF Art Institute, 800 Chestnut, SF, 332-1514, \$1.50.

Pacific Archive: "Even Dwarfs Started Small," Apr. 12, 5 p.m., 50¢; "Double Suicide," Apr. 12, 7:30 p.m.; "The Scandalous Adventures of Buraikan," Apr. 12, 9:30 p.m.; "Pulp," Apr. 13, 7:30 p.m. and 9:30 p.m.; "The Conformist," Apr. 14, 4:30 p.m., 7:30 p.m. and 9:30 p.m.; "Swingtime," Apr. 15, 4:30 p.m. and 8:30 p.m.; "The Band Wagon," Apr. 15, 6:20 p.m. and 10:10 p.m.; "The Golden Coach," Apr. 16, 7:30 p.m.; "French Cancan," Apr. 16, 9:30 p.m.; "Fata Morgana," Apr. 17, 5 p.m., 50¢; "When the Legends Die" and "The Ballad of Crowfoot," Apr. 19, 7:30 p.m. and 9:30 p.m.; "Fillmore," Apr. 20, 7:30 p.m. and 9:30 p.m.; "The Sapporo Olympics," Apr. 21, 4:30 p.m. and 9:45 p.m.; "Silence," Apr. 21, 7:30 p.m.; "Shall We Dance Dance," Apr. 22, 4:30 p.m. and 8:20 p.m.; "The Major and the Minor," Apr. 22, 6:30 p.m. and 10:20 p.m.; "High Sierra," Apr. 23, 7:30 p.m.; "Pepe Le Moko," Apr. 23, 9:30 p.m.; "Land of Silence and Darkness," Apr. 24, 5 p.m.; "Double Suicide," Apr. 24, 7:30 p.m.; "The Sapporo Olympics," Apr. 24, 9:30 p.m.; "Bananas," Apr. 25, 7:30 p.m. and 9:30 p.m.; "The Flying Doctors of East Africa," Apr. 26, 5 p.m., 50¢; "Raven's End," Apr. 26, 7:30 p.m.; "Here is Your Life," Apr. 26, 9:30 p.m.; "A Swedish Love Story," Apr. 27, 9:30 p.m.; "Made in Sweden," Apr. 28, 7:30 p.m.; "Blushing Charlie," Apr. 28, 9:30 p.m. University Art Museum, 2625 Durant, Berk., 642-1412, \$1.25.

College of Alameda: "The Prime of Miss Jean Brodie," Apr. 17, 7 p.m.; "A Thousand Clowns," Apr. 24, 7 p.m. Little Theater, Alameda High School, 2200 Central, Alameda, 552-7221, ext. 313, free.

Queer Blue Light: Gay Videotape Festival - "Democratic Convention," "Bakersfield," "Hot Peaches" and "Ohio Gay Pride Week," Apr. 18, 8 p.m., Sir Center, 83 Sixth St., SF, 781, 1570.

Cento Cedar Cinema: "Four Nights of a Dreamer," Apr. 12-18; "Ziegfeld Girl" and "Broadway Melody of 1936," Apr. 19-21; "You Were Never Lovelier" and "Angels Over Broadway," Apr. 22-25; "The Women" and "Keeper of the Flame," Apr. 26-28. 38 Cedar, SF. 776-8300.

155 Dwinelle: "Two English Girls," Apr. 18, 7:30 p.m. and 9:30 p.m.; "Savages," Apr. 25 and 26, 7:30 p.m. and 9:30 p.m.; UC Berk. campus, 642-0212, \$1.25.

Gateway Cinema: "San Francisco" and "Meet Me in St. Louis," Apr. 12-17; "As You Desire Me" and "Reckless," Apr. 18-24; "The Kid from Spain" and "Kid Millions," Apr. 25-May 1. 215 Jackson, SF, 411-3353.

Foothill: "The Three Penny Opera" and "End of One," Apr. 27, 8:30 p.m. p.m., Appreciation Hall, Los Altos Hills, 75¢.

Midnight Movies: "Lenny Bruce Live at Basin Street West," Apr. 14; "Hi De Ho," "Eurythmics," "Oh Dem Watermelons," "Interchange," "Emerald Isle" and "The Love Gift," Apr. 21; "The Magic Christian," Apr. 28, Presidio Theatre, 2340 Chestnut, SF, 921-2931.

Palace Theatre: "The Amazing Nancy Drew," Apr. 20-21, midnight, Columbus/Powell, \$2.50.

Intersection: "Nickettes Live," 8 and 10:15 p.m., "Burlesque on Carmen," "The Floorwalker," "The Cure," "The Rink" and "A Night at the Show," Apr. 15 6 p.m., 8:20 p.m. and 10:35 p.m.; "Intolerance," Apr. 22, 6 and 9:10 p.m. 756 Union, SF, 397-6061, \$1.

SF Library: "Imogen Cunningham," Apr. 13, 7 p.m., Main Library; "Caught in a Cabaret" and "The Immigrant," Apr. 15, 7:30 p.m., Richmond Branch; "Mingus," Apr. 17, 7:30 p.m., Parkside Branch; "Turned On," "Catch the Joy," "Take Off," "Moods of Surfing," "Phantomatic Bikes" and "Vicious Cycles," Apr. 17, 7 p.m., Mission Branch; "Mingus" and "I Am Somebody," Apr. 18, 23 at 7 p.m., Walden Branch; "Disaster at Dawn," "Fatty and Mabel View the World's Fair at SF" and "San Francisco," Apr. 18, 7:30 p.m., Presidio Branch; "Gertrude Stein: When This You See, Remember Me," Apr. 18, 7:30 p.m., Golden Gate Valley Branch; "Year of the Communes" and "The Last Redwoods," Apr. 23, 7:30 p.m., Richmond Branch; "The Cabinet of Dr. Caligari," Apr. 24, 7 p.m., Park Branch; "Movin On," Apr. 24, 1:30 p.m., Visitacion Valley Branch; "The Rise and Fall of the Great Lakes," "Aretha Franklin" and "Clay," Apr. 24, 7:30 p.m., North Beach Branch; "Another Fine Mess" and "That's My Wife," Apr. 24, 7 p.m., Noe Valley Branch; "Ladies and Gentlemen: Mr. Leonard Cohen," Apr. 24, noon, Main Library; "Phantom of the Opera," Apr. 25, 7 p.m., Excelsior Branch; "That's My Wife," "Conquest of the North Pole" and "Dove," Apr. 25, 7:30 p.m., Eu-

Clubs

NO ADMISSION CHARGE, UNLESS NOTED.

SAN FRANCISCO

Boardino House: Jerry Garcia and Merle Saunders, Apr. 13-14, Old and In the Way with Jerry Garcia, Apr. 15-16; Doc Watson and Son, Apr. 17-22; John Stewart, Apr. 24-29; 960 Bush, 441-4333 \$2/\$2.50 Fri.-Sat.

Cesar's Latin Club: Mongo Santamaria and his Orchestra, Apr. 13. 576 Green.

Coffee Gallery: Liza Kindred and Massey, Apr. 13-14; Jon Randall and Mike Conrad, Apr. 20-21. 1353 Grant, 362-9369.

Garden of Earthly Delights: Eyes, Apr. 18, 25. 197 Mississippi.

Great American Music Hall: Duke Ellington, Apr. 13, 8 and 11 pm, \$6; Mongo Santamaria, Luis Gasca Y Hermanos and La Sonora Moderna of Rene De La Rosa, Apr. 14. 859 O'Farrell.

Family Pharmacy: Joe West, Thurs.; Eyrie Olive, Fri.; McKun, Sat.; Birth, Sun.; Auditions, Mon.; Jan Buckley, Tues.; Elf Mouth, Wed.; California/Divisadero, 567-5499, 50¢ min. after 8:30.

Holy City Zoo: Open mike, Mon.; Elf Mouth, Tues.; Lawrence Hammond and the Whiplash Band, Wed.; Ronnie and Lulu, Thurs.; Liberty Hill Aristocrats, Fri. Terraplane and Salz and Dupree, Sat.; Mike Conrad, Sun. 408 Clement, 752-2846.

Intersection: Richard Wolf, piano and jazz quartet, 10:30 pm, Apr. 13-14; Roberta Ross and Eric Ramon, 10:30 pm, Apr. 20-21, 27-28; Moonstone, jazz quintet, Apr. 15, 22, 4 pm; Judith Stevens, Margaret Teague and Martha and Mabel, Apr. 12; Geraldine Kufaka, Alejandro Murguia and Valerie and Debbie and Mike, Apr. 19; Natalie Mattson, Susan McDonald and James Alsop, Apr. 26, 756 Union.

Drink Gourd: Houck and Scott, Sun.; Saturday's Luck, Mon.; Leatherwood, Tues.; Lisa Kindred, Wed.; Cheryl Joyce, Thurs.; Jim Post, Fri.; Jeff Comanor, Sat. Union/Laguna, 921-9943.

Earthquake McGoon's: Turk Murphy and his Jazz Band, 630 Clay, 986-1433, call for admission.

Keystone Korner: Michael White Quintet, Apr. 12-15; Tony Williams' Lifetime, Apr. 17-22, 24-29. 750 Vallejo, \$3/\$3.50 weekends.

Overcast Club: Eyes, Apr. 13, 21, 29. 1458 Haight, 552-0100.

Orion: Nirmala, Apr. 12; Stepnie and Chet, Apr. 13; Carolyn Jayne, Apr. 14. 40 Cedar Alley, 50¢ min. upstairs.

EAST BAY

Freight and Salvage: Jim Ringer and Mary McCarlin, traditional and folk, Apr. 12; East Bay Sharks and Messiah Reverend Rico, Apr. 13-14; Annie and David, blues, Apr. 15; Hoot, every Tues.; Singer's Circle, Apr. 18; Elf Mouth and Denny and the Dynamic Dip-Sticks, Apr. 19; U Phil-

lips, Apr. 20-22; Crack Mountain Tracker, Apr. 25; Boogaloo and Friends, Apr. 25; Lawrence Hammond and the Whiplash Band, Apr. 27-28. 1827 San Pablo, Berk. 548-1761, call for admission.

Keystone Berkeley: Mongo Santamaria and Luis Gasca, Apr. 12; Stoneground, Apr. 13-14; Graham Central Station featuring Greg Enrice, Larry Graham and Nell Schoen, Apr. 15, 22; Rowan Bros. and Station Bros. Apr. 16; Freddy King and John Lee Hooker, Apr. 17-18; Elvin Bishop Group, Apr. 20-21; Crabshaws Outlaws featuring Elvin Bishop and Perry and the Pumpers, Apr. 23; Old and In the Way, Apr. 27, with Banana and the Bunch, Apr. 28. 2119 University, Berk., 841-9903, call for admission.

Longbranch: T. Bone Walker and Hades, Apr. 12; Nick Gravenites' Blue Gravy and Rockets, Apr. 13; Nick Gravenites' Blue Gravy and Grayson Street, Apr. 14; Mississippi Sax, Apr. 15; Knee Deep, Apr. 17, 24; Big Joe Turner and Grayson Street, Apr. 18-19; Copperhead and Earth Quake, Apr. 20-21; Dixie Peach, Apr. 22; Rockets and Rubin and the Rubinoose, Apr. 26; Sugarcane Harris and Ducey Big Chief Terry and Sam Taylor and the Juke Rhythm Band, Apr. 27-28. 1504 San Pablo, Berk., 848-9696, admission varies.

Tuckett Inn: Nimbus, Apr. 12-14; Tasmanian Slime Devils, every Sun.; Sway, Apr. 17-21; Jim Freedom, Apr. 24-28. 18564 Mission, Hayward, admission varies.

MARIN AND PENINSULA

Boathouse: Magic, Wed.-Sun.; Butch Whacks and the Glass Packs, every Tues.; Exchange, every Fri.-Sat; Magic and Kingfish, Apr. 15. 300 Turney, Sausalito.

Lion's Share: Clover and Alice Stuart and Snake, Apr. 13-14, \$2.50; Clover, Apr. 16, \$1.50; auditions, every Tues., \$1; Hot Bands night, every Wed., \$1.50; Old and In the Way with Jerry Garcia and Rowan Brothers, Apr. 19, \$2.50; Old and In the Way, and George Edwards Duo, Apr. 20-21, \$2.50, 60 Redhill, San Anselmo, 545-9856.

Inn of the Beginning: Hot Chakra and Eyes, Apr. 12, \$1.50; Sal Valentino and Don and Pilar, Apr. 13-14, \$2; free folk music, every Sun.; Horsefeathers and Kopavi, Apr. 18, 50¢; Synergy and Elvis Duck, Apr. 19, \$1.50; A Euphonius Wall and Frankie Beverly's Raw Soul, Apr. 20-21, \$2; Windstorm and the Thomason Bros., Apr. 25, 50¢; Semour Light Marco Puppet, Apr. 26, \$1.50; The Bronze Hog, Apr. 27-28, \$2. 9201 Old Redwood Hwy., Cotati, (707) 795-9955.

Roman's Restaurant: Bigger Than Life, every Tues.-Sat. 5353 Almaden Freeway, San Jose.

Sleeping Lady: Blackhawk, Apr. 12, 27; Rockabilly Rhythm Boys, Apr. 13; Rich Harris, Bob Seal and Friends, Apr. 14; Butterflash Macerbrite, Apr. 15; Hot Raviolis, Apr. 16; Space City and Hansabansa, Apr. 17; Hot Hoot, Apr. 18, 25; Ben Blake Band, Apr. 19; Brent Lewis and his Magical Drum, Apr. 20; Special Guest, Apr. 21; Steve and Cathy with Regi the Mine, Apr. 22; Ali Porter, Apr. 23; Phillip Ford, East Indian Music, Apr. 24; Bill Forshay with Friends of Wry Catchers, Apr. 26; Space City with Marcus. 55 Bolinas, Fairfax, 456-2044.

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April 15 Rowan Brothers

April 16 George Edwards

April 17-22 The Great Doc Watson & Son

April 24-29 John Stewart

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San Jose Box Office, Holiday Inn Box Office (San Rafael)

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# BOOKS & WRITERS

Introducing a Regular Bay Guardian Supplement Edited by Merrill Shindler

## San Francisco's Literary Renaissance

By Jerry Kamstra

There are signs that the novel is about to make a comeback, especially in San Francisco. For one thing, the rock music which has dominated the local scene for the last nine years is fading away, the more talented stars are discovering and experimenting with jazz, which is a reader's music, and the word itself is returning not only in public performances, but in literally dozens of books being written by local writers. Perhaps the one sure sign that the word is going to dominate in the '70s is the fact that even Kesey, who abandoned words five years ago, and got sucked into the vortex of psychedelic music, has announced that he is again writing, and intends to complete another novel.

On the local scene there is tremendous excitement over the impending literary renaissance. The signs are unmistakable, hundreds of poets streaming into the city, poetry readings attracting two thousand people at a sitting, small mags booming, small presses, self-publishing ventures, novels completed and searching for publishers, plus the re-emergence of interest in Jack Kerouac's work, a decidedly San Francisco writer, even though he never spent much time in the City, or even wrote about San Francisco very seriously.

During the last few weeks I contacted over a dozen novelists working on books. Some of them are completed, some nearing completion. What follows is a run down on some of the stuff happening word-wise in the Bay Area.

### Maitland 'Sandy' Zane

The book that is going to create the most waves when published is "Waiting For The Magic," by Maitland (Sandy) Zane. Sandy is a reporter for the Chronicle, a published novelist ("Easy Living," his novel about beats in Paris in the '50s was published in 1958), an extremely articulate observer of the local scene. What makes "Waiting For The Magic" such a potentially explosive book is the milieu in which it is written, and the method Sandy chose for writing it.

For one year (1970-71) Sandy kept a journal in which "he allowed himself no lies"; everything he and everyone around him did for one year is recorded, no holds barred, all the nitty gritty details and revelations. The fact that Sandy was Dianne Feinstein's publicity manager during her mayoralty campaign, that he

moved in the highest social and political circles in the city during the year he kept his journal, makes for some very high-level insights and revelations.

In a sense Sandy's book is all the stuff Herb Caen has to leave out of his daily column, raised by Sandy to the level of art. Many prominent people in San Francisco figure strongly in Sandy's book, and the parties, shenanigans, deals, squeals and heels he documents are, quite literally mind blowing, including a detailed account of Jack Kennedy's unknown romance with a famous local socialite. Following is our one reasonably innocuous chapter from "Waiting For The Magic." The heavy stuff will have to wait for a publisher, when Sandy is ready to burn his bridges.



'Sandy' Zane

#### FROM THE BOOK

Thursday, December 3, 1970

"Dianne Feinstein and I had a quarrel in her office in City Hall today about the Porn Menace. She's a tall, thin, pale-skinned woman with unnerving green eyes who was elected president of the Board of Supervisors, or city council, a year ago.

She's distressed, agonizingly so, about hard-core smut, particularly the sick stuff — torture movies, gang rapes, adults screwing children, animal movies. She says sick sex is the trend, and it's "outside money" that's behind it all.

Is she serious? In the last few months I've seen a lot of blue movies and talked to dozens of people involved in our city's newest cottage industry, and I'll be goddamned if I can see a trend, except toward professionalism. At least some of the porners being shot these days have plots and an audible soundtrack, occasionally even a giggle sandwiched amid the dripping cocks and full-color science fiction voyages up inside vaginas twenty-five feet wide. The only offensive movie I saw was a brief bestiality scene, but that was more emetic than erotic. The S&M stuff is aimed at gay men; who am I to knock their turn-on? Adults with children? Ecch. I'd draw the line there. But by

the rulebook: affidavits, search warrants etc.

What is this intense, humorless woman up to? Indignantly she denied she has ambitions to run for Mayor, which gossip I'd heard across the hall in our press room, and hopes to use Porn as a springboard.

No, she's serious. She really believes the community must be protected. She expects backing from the Examiner, whose publisher is a hawk and a smut-smiter, in a drive to picket our two dozen theaters, harass them with legal action, try to drive them out of business or at least ghettoize them in the Tenderloin.

But we can't be vigilantes, I told her. We've got to live within the laws. And if the courts (or rather, juries) won't convict, then what can society do but relax and enjoy it?

She didn't like me calling her a vigilante. Her eyes widened and flashed green fire, and for a minute I thought she was going to boot me out of her office. Then I said I wouldn't try to scoop the Ex and she cooled off. She thinks she's giving them a big exclusive. I think she's making an ass of herself. Smiting smut is a losing battle. Too many lonely, hard-up men, too many fans like me, not enough money, more urgent crime priorities. What gives her or the cops or some hack jury the right to censor what I can read or see on the screen! Dianne is sincere, but her head's screwed on backwards.

Friday, December 25, 1970

It's Christmas morning, I've wished Lucy the best and am now listening to KPFA, the listener-supported highbrow FM station which always seems to be nagging for contributions.

Now, for once, they've stopped bitching about money and are doing it right — an old recording of Dylan Thomas reading "A Child's Christmas in Wales." I heard him read at Wellesley in 1950. Sat with a friend, Barbara, who after graduating sang for a few years in nightclubs as Barbara Lea. A Lee Wiley sound, she had, a lovely throaty alto. We've lost touch; a pity, that.

Dylan Thomas was in great voice that Spring day. Fat, flushed, blowsy, sweating, his hair in ringlets, his shirt dribbling out his waistband. And that haunting voice, the most beautiful I ever heard. What sadness he was never a Shakespearean actor! I shut my eyes and see him now, an aura about him that had those Wellesley virgins slackjawed and glazed of eye. Me too.

Lunch chez Blair and Diana. He's a writer, a founder of "The Paris Review," a Harvard class-

mate although we weren't even acquaintances, living as we did in different worlds. He was rich and social, and lived in the Gold Coast wing of Adams. He belonged to the A.D., which is to the Porcellian as St. Paul's and Brooks are to Groton. I lived in the non-U end of Adams, across from the Lampoon and for spending money worked in the dining hall. A white mess coat and apron, a little flick of the wrist to make a ladleful of mashed potatoes go *splat*. In those days he looked right through me. Now he doesn't. Now he treats me as a friend and equal.

Blair is tall and rosycheeked and boyish. He rides a motorcycle and wears chambray shirts. He has wavy hair that will be white soon. His accent is cultured. He lives in an elegant house surrounded by good books and modern art. His wife Diana is a true heavyweight, a partner in an art gallery, a mother, a socialite with her finger in many a pie, a thin, intense lady with a salon.

One day I hope he'll open up. I can't solve his problem, I can't stand over him with a club and make him write the good books that are in him. But I could listen. I could tell him I've sat frozen at the typewriter for months, unable to stay awake, unable to squeeze out a sentence I could stomach. I could tell him about spending nine years rewriting one book. We both have paid our dues. It would cheer him up, knowing I've been to Purgatory too.

I spent Christmas afternoon writing three Africa pieces for Sugardaddy Stan. It was a payoff I didn't mind, because I learned what I really thought about that part of the world. I'm a writer, not a talker. I don't know *what* I think about something until I've seen it on paper. The hard part is the lead, at least in newspaper writing. Somehow you've got to hook the reader, dazzle him, provoke him, confound him, tease him . . . and it may take two or three hours just fiddling with the first three paragraphs. If the lead has snap, you're home free. Today there was no deadline pressure, no copy boy breathing in my ear, no Abe shouting irritably, "You got a start, Sandy? This isn't a weekly paper." Today I had time to polish. That's a privilege, in this business.

I get a pleasure that's not only visual but tactile, pushing words around on a page, I envy writers who can whack it right the first time. I can't. And don't *really* want to. It's more fun, playing with words. I've done this very paragraph eleven times now. It may take eleven tries to say . . . well, I suppose I'm searching for exactness. I want to be an honest prism. Not a mirage between the reader and

the event. Not an acrobat in spangles and tights, riding a bicycle high up on a tightwire. Can he do it? Will he fall?

No. What I want is a voice of my own. It's no honor, being a warmed-over somebody else. We had a reporter on this paper once named Benny who was a bare-faced plagiarist. My boss Abe thought him great, and God knows he WAS a clever con man. Anyone who could steal whole paragraphs from Ernest Hemingway, his idol, and get away with it had *chutzpah*. But I felt sorry for Benny about as sorry as I felt for Teddy Kennedy when I heard he'd been booted out of Harvard for cheating.

To be sure, Teddy is a loser who keeps getting caught, Benny is a winner who hasn't — yet. But that isn't the point. A writer without integrity is no writer. A writer who plagiarizes is a disgrace to himself and his ancient profession. I would sooner rob a bank than steal another man's words. "



Kell Robertson

### Kell Robertson

Kell Robertson, long time poet musician and publisher of "Desperado" magazine, has been writing a novel tentatively titled "San Francisco Streets," which John Bryan has been running in the Phoenix. Kell's novel concerns the streets, literally, and the stumblebums, winos, poets, hipsters and flipsters who live in them. Seedy hotels, cheap rooms, ripple wine and Coors beer mingle in a raunchy, humorous saga of non-events as Kell propels a crazy melange of people through his own version of the city. What makes Kell's novel so delightful is its crazy raunchiness, sort of a mirror image to the craziness Sandy Zane's character's go through. If "Waiting For the Magic" and "San Francisco Streets"



are published reasonably close to one another, we'll have both Mission Street and the Pacific Union Club exposed at once.

#### FROM THE BOOK

"It's a matter," said Doc, lighting another cigarette and sighing out the smoke, "It's a matter of getting back to your roots."

Doc is always talking about giving up his college teaching job and going back to the Ozarks and settling down on a farm and leading the simple life.

"It's too late for that man," I said, "You been out here in the rest of the world too long. They'd bore you to tears or string you up if you ever went back home."

"But a man has got to get back to his roots."

"Roots shit. I pulled mine up. Now I can walk around," I said.

It was Sunday afternoon and we were sitting in Terry's bar, having escaped a strange party at Sam, the bull dyke's place. We were drinking shots and beers and telling each other bullshit stories about all the fish we'd caught, all the rabbits we'd shot, the possums we'd eaten back when we were young stumbling country boys trying to find a maturity that somehow, thank god, escaped us. Anyhow, by this time we were getting philosophically corny.

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Doc threw his shot down, shuddered when it hit bottom, and was on the verge of saying something profound, when Harlan Beesom came over.

You can always tell when Harlan is around by the smell. He reeks of Juicy Fruit gum, after shave lotion and cheap hair oil. Harlan is a salesman. He sells everything from shoes, personalized matchbooks and hair restorer, to Christmas cards, plaster of paris saints and magazine subscriptions. He always dresses neatly in bad taste; cheap sports coats, striped shirts, ties with naked partially sequined girls on them, old fashioned slacks and usually pointy toed highly polished shoes. He looks like the kind of guy you see standing out in front of used car lots, jangling coins and going on about white sidewalls, radio, heater, no money down and years to pay.

He carries almost every practical joke ever invented. Flies in plastic ice cubes, packages of hot gum, joy buzzers, plastic dog shit, cards made out of tough plastic which say . . . "If you don't want to have sex with me, tear this up," loads to slip in cigarettes and make them explode and even sometimes a squirt flower. Things that come in boxes with words on the side like "Amaze Your Friends", "Be the life of the party," and "Good for thousands of laughs."

Under his slicked down wavy 1950's hair, his head is packed with quips and dirty jokes. He has a million of 'em alright and hardly ever repeats himself.

"Hi Hi and ho ho, howdy do and how are you boys this lovely Sunday afternoon?" he said, jiggling the ice cubes in his coke highball and squeezing himself into the booth next to Doc.

"Hello Harlan," I said. "This is an old friend of mine. We call him Doc."

"Well now, any friend of Kell's is a friend of mine. All that."

He stuck his hand out and Doc took it and got joybuzzed. Harlan laughed and Doc jumped.

"Just a little joke," he said. "What's a little joke? I always say, a man ought to have as much fun as he can. A few laughs and no photographs. That rhymes, notice? Haw Haw. Sometimes I can't help it, I crack MYSELF up."

"Yeah Yeah," I said, "Well why don't you crack us up with a couple more drinks here?"

"Of course, of course, shots and beers eh? Just a minute and I'll be right back."

He got up and went over to the bar to get us a round.

"Is he real?" asked Doc.

"Real." I said, "Wait till you hear his joke."

Harlan came over with two shots, then went back to the bar and returned with two glasses of beer and another coke high for himself.

"Well," he said sitting down holding up his glass. "Let's drink to the future. Hope you live forever and I never die."

We all clinked glasses on that one.

"Well," said Harlan, sipping his drink, "As the boy vampire said to the girl vampire . . . 'See you next period.' Haw Haw Haw."

"185", an anthology of human statements, poetry, prose, and ink drawings, has been put together by Alix Geluardi, one of the local patronesses of the literary scene for the last ten years. The title "185" comes from Alix's old address on Marina Blvd. where poets, writers, hangerson, used to gather for free food and money, helpful hints and camaraderie. Alix is one of those genuinely rare people who actually support poor poets, and she has put together this anthology with the help of Kaye McDonough; three hundred pages, hand printed, limited edition, destined, I believe, to become a real collectors item. The anthology, due out in about six weeks, can be pre-ordered at Box 167, Fairfax, California.

## Johnny Woodrose

Johnny Woodrose is something else, also included in "185", but now working hard on his "Journal of Shoeshine Devine," a combination literary confession/autobiography/novel that captures the

same kind of energy that Henry Miller did in "Tropic of Capricorn." Johnny has been a standup comedian, a poet, a playwright and a street person for many years. Hyper intense, his prose reflects his own lifestyle, which is ten thousand miles faster than anything else on the scene. "The Journal of Shoeshine Devine," when it is completed, will be a mindboggling account of a young man's initiation into and journey through midcentury America. Sensitive, acute, slightly insane, the journal flashes with brilliance and humor. Johnny is writing about being insane in America, or being in America the insane, I don't know which. One page of the journal is included here.



Johnny Woodrose

#### FROM THE BOOK

The Journal of Shoeshine Devine  
Chapter XXVII

"And I don't remember why I remember Jackie Best again. Except to say that he was an extraordinary coward. But unusual cowards weren't unusual among us. We were a boom-town group established by a boom-town shipyard even though we didn't know it. How far this not knowing that we were the last of the greats went, is hard to say. We had no idea that we were operating on Custer's Last Stand, which is what so much of a wartime economy provides. That we were the last heros to invade and haunt Avalon Beach is hard to say. I'm sure we were. The clams soon went dead before we all got to high school. Which is a way of saying everything went dead. I survived the post-mortem, through wartime Vietnam until now, which is the undecided present and more full of optimistic hopes than I ever saw before, since I was a kid in Quincy Point.

Quincy Point was the greatest dropping off point I've ever seen for young wartime heros. Eddy Buckley kept his cool. We were on top.

It wasn't so long ago I heard Rick Bridler give a speech on jail. Said he, "When wardens go home

they still have a bad wife to face. When the wardens went home we could relax. Could they?" And with this saying I remember my childhood when there were no wardens.

I lived in one of the most far-out districts in this whole country. When I left Providence College I remember one of the guys on the team being mad at me. He said, "why are you going away so soon?" I still had memories of Quincy Point plus strange new thoughts in my mind as to what was really true. I have always wondered about this: another guy you respect doubting what you're doing. I can hear Max Ernst crying when I left Providence College. "Why are you going?" I left because I felt like it. I didn't feel like hanging around to play basketball. I had other dreams in mind. And why shouldn't I? I was a young man with lots of curiosity. And when I saw all those young catholic kids going across the campus in their skivvies to get weighed up for the draft, I felt like leaving. I wasn't going into any war that wasn't in defense of this country. My father and his people fought a war for this country when it was in the position of being destroyed. I would not fight a war that did not involve the defense of this country. My intelligence rejected it. And I'm glad it did.

As regards future mercenaries who cause aggression against other countries in the name of America, I'm glad to say their time has died out. They don't have the finances for that bullshit.

I have always tuned in with the most extraordinary things since I was a child, the circus, the prizefights, big-time basketball games some of which I was a part of, everything short of war."

There is lots more going on. Charles Price, a San Francisco novelist has completed his book which he calls "Making An Example." He describes it as being about middleclass bohemia. I read part of it, it's acute, well-written, still another level of the San Francisco scene. Nick Oatway has just self-published his first book, a combination of poems and prose bits called "The World is My Country." Nick looks at San Francisco through still different eyes, mellow, soft, slightly poignant and sad. His book can be ordered from P.O. Box 26593 in San Francisco. It costs \$3.

All in all, a lot of literary activity and I haven't even scratched the surface. There's no doubt that the literary blood of the city is rising though, you can feel it on every streetcorner. It's an exciting time, much like North Beach during the late '50s, and I for one, can't wait for jazz to sweep up over the land once again, and for words to begin their talking.

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# Pynchon's Paranoia Blitz

## "GRAVITY'S RAINBOW,"

By Thomas Pynchon, Viking, 760 pp., \$15 hardbound/\$4.95 paper.

By Jess Ritter

Art strikes back. Thomas Pynchon is our Mad Scientist of fiction.

"Gravity's Rainbow" is a re-entry into the dissolving, zany comic-strip world of "V": more weird spy plots, elaborate paranoid-delusional shifts of scene with Them pulling all the wires, making things seem not what they really are. It is also a zig-zag extension of the elaborate symbolic Peter-Yonic Principle that Pynchon offered us in "V."

In the closing days of World War II, German buzz-bombs and then V-2 rockets fall on London as acute terror weapons, since they give no sound warning after *Brennenschluss* (shutoff).

In anticipation of European invasion and liberation, elaborate Allied counter-intelligence units spring into being. Besides the OSS (forerunner of the CIA), Pynchon brings us ACHTUNG (Allied Clearing House, Technical Units, Northern Germany) and PISCES (Psychological Intelligence Schemes for Expediting Surrender), all of whom spy on each other as much as they do the Germans. Headquarters of PISCES is a former insane asylum dubbed "The White Visitation" by locals. (In Pynchon's metaphorical system, the color white always means nothingness, the Absurd.)

Run by Pavlovian research psychologist Pointsman, PISCES becomes simultaneously involved in plotting British and American capture of German rocket installations and scientific personnel ahead of the Russians and in producing a "rational" post-World War II society via research in social conditioning. Scenes dissolve into each other around Europe in the closing days of World War II — from France to the German rocket installations to bombed-out Berlin. Spies and counter-spies work their devious devices.

The legendary German scientist, Dr. Jampf creates not only rocketry physics but Imipolex, the ultimate Plastic which brings its wearers ineffable tactile sex sensations, but the creation of which surrounds industrial areas with black, tarry pollution.

As the German Army collapses, Wehrmacht rocket officer Blicerode prepares to fire the newest, most sophisticated German rocket, one that inflicts the destructive Nazi sexual frenzy on the world — or, as Pynchon has it, a rocket that "reaches its last unmeasurable gap above the roof of this old theatre, the last delta-t."

Katje, the beautiful Dutch double agent, forced into the hu-

miliating nightly sexual orgies of Captain Blicerode, perceives the sex-death thrust of modern rocketry as "the great airless arc . . . a clear allusion to certain secret lusts that drive the planet and herself, and Those who use her — over its peak and down, plunging and burning, toward the terminal orgasm."

"Gravity's Rainbow," then, gathers up the final sexual meanings of the rocket's parabola, the last destructive fuck of an earth we have come to despise and deplete, the final sexist assault on our life's origins.

Love is poisoned at the roots by the control mechanism of modern technology. Natural, symbiotic human relationships with the earth, with the pulsing rhythms of life, death and rebirth, are ripped apart by the narrow technological rationality of modern capitalism. In Pynchon's novels the doomed human search for love becomes a net of sado-masochistic relationships; by extension, love thwarted becomes violence, e.g., the Nazis bombing Malta in World War II to destroy the feminine life-principle V; the Germans (and later the Allied governments) dedicated to the ultimate power-rape of life through rocketry in "Gravity's Rainbow."

The creative paranoia of Pynchon's novels, then, becomes a delusional search for meaning. They (the power brokers, the military-industrial complex) have substituted social conditioning for the creative fulfillment of love.

"Gravity's Rainbow" grows in part out of Wernher von Braun's unintentionally gruesome platitudes which opens the first chapter, "Beyond the Zero" — "Nature does not know extinction; all it knows is transformation. Everything science has taught me, and continues to teach me, strengthens my belief in the continuity of our spiritual existence after death." So society in the post World War II military-industrial complex becomes a "pornography of blueprints."

Pynchon, like social surrealists Joseph Heller and Gunter Grass, works at the cutting edge of what writer Ihab Hassan calls the "apprehension of immense catastrophe" that informs the novel today. Yet one almost wishes for a diminution of inventive genius in Pynchon's case. The kaleidoscopic fantasies, abrupt shifts of scene, dissolution of one character into another suggest nothing so much as an ima-



Mastermind Wernher von Braun

gination that occasionally collapses in on itself.

Just at the point that Pynchon convinces us of historical reality by tracing the interlocking relationships between international cartels (I.G. Farben, Shell, G.E.) and overwhelms us with a technical knowledge of rocket physics, he slips into Plasticman comic book fantasies or surrealist ship voyages that stand for nothing beyond creative exuberance — the kind of solipsistic playing around we find in the novels of Nabokov and John Barth. Unfortunately, damn few readers will get beyond the first bewildering 100 pages of "Gravity's Rainbow" (very few readers I've talked to hung on and finished "V."), and certainly few of the American populace will lay out the \$15 the greed-heads at Viking Press are charging for the hardbound edition.

You have to read at Pynchon, picking out the brilliant social satire of the set pieces, marvelling at the metaphorical fireworks that link Paranoiasearch for meaning/rocketry-male dominance/labyrinthine plot-world a maze of meaning/anal imagery-death and waste orientation of modern technology.

Perhaps, though, Thomas Pynchon's disorderly creative exuberance is an expression of that messy, fragile thrust of free will left us that continues to baffle

the behaviorist psychologists, the Skinnerians who plot to box us all in. Towards the end of the novel, Pirate Prentice finds that some of his colleagues in PISCES are part of a clandestine anti-Control group. "You're a novice paranoid," one of them says. "Of course a well-developed They-system is necessary — but it's only half the story. For every They there ought to be a We. In our case there is. Creative paranoia means developing at least as thorough a We-system as a They-system."

For all his playing around, then, Pynchon addresses himself to a deadly serious problem — human freedom in a world of Watergates and behaviorist social conditioning.

Against the creative thrust of artists like Pynchon, the behaviorists have only lobotomy — the ultimate behaviorist power trip. In "Gravity's Rainbow," lab assistant Webley Silvernail imagines the rats talking about their keepers, the experimentalists (much as Benny Profane carries on imaginary conversations with synthetic human robots SHOCK and SHROUD in "V."); "It occurs to Webley Silvernail, this lab

here is also a maze, isn't it now . . . behaviorists run these aisles of tables and consoles just like rats 'n' mice. Reinforcement for them is not a pellet of food, but a successful experiment. But who watches from above, who notes their responses?" The rats then come out of their cages and go into a song-and-dance routine, "Pavlovian Beguine," Silvernail addresses the rat-dance troupe:

"I would set you free, if I knew how. But it isn't free out here. All the animals, the plants, the minerals, even other kinds of men, are being broken and reassembled every day, to preserve an elite few, who are the loudest to theorize on freedom, but the least free of all. I can't even give you hope that it will be different someday — that They'll come out, and forget death, and lose Their technology's elaborate terror, and stop using every other form of life without mercy to keep what haunts men down to a tolerable level — and be like you instead, simply here, simply alive."

Alright, Pynchon, we know what you're up to! But we dig it.



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# POETS

## Autodestruct Poetry

### "DAMAGE WITHIN THE COMMUNITY,"

By Edward Mycue, Panjandrum Press, 1973

### "I'LL BE THERE IN THE MORNING IF I LIVE,"

By Grover Lewis, Straight Arrow Books, 1973

By Don McClelland

Edward Mycue writes from "inside the belly of the monster . . . brutalizing/brutalized in my, by my lifetime." His is a traditional vantage point: removed from, reflecting on a world that was given to him in a brown paper parcel. He shares with Lewis the sense, if not the sound, of getting knocked around by the world. Mycue writes,

... In the leaves  
of art through the ages,  
and the tension between  
revolt and reflection.

For my taste, he is not revolting enough. After all, he and I are the monster; we are not in its belly, we are its belly, filled

with bones and black magic rhetoric.

Mycue has a beautiful ear, a very musical ear. Anyone who enjoys sonorities and the musical weaving of theme should get this book right away. Here are some street sounds he recreates:

When he left there was no one.  
Teacher. Dad.  
I served my time. I hated school.

I shot up drugs.  
I served my time.  
Every minute of it. Life is a jail  
I went to school.  
Lived at home. Observed the  
rules. I gave a party.  
Served them glue. Immorality.  
Homosexuality.

I served my time.  
Every minute of it. Worked in  
a mine. For free  
I believe in astrology, astronomy,  
numerology.  
I grew my hair. I cut my hair.  
I served my time.  
I was outside. I lived inside  
My father never did.

Another tone, more common reminds me of Leonard Cohen or T.S. Eliot. Melancholy, articulate, infinitely tired, Mycue writes of people and events gone irretrievably into the past.

Weeks went by serially  
In the continuous present  
of dead activity.

He describes his lost selves, girls, family, brother; his and his friends' lost chances:

JIM'S NIGHT:  
Thighs are spread, Caesar's dead,

all the best lines  
Writ and read. Jim shuts off  
his mind for a smile.

It's hard to tell the dead from the living, when they're all blessed with an elegiac tone. For Mycue, memory is always his ace in the hole, for mitigating his serial creeping of time and loss:

She was an actress. But that  
was long ago.  
She loved me once. But that  
was long ago.  
I loved you once. But that  
was long ago.

I remember . . .  
I remember . . . now  
Only names she had as roles  
We remember only names we  
had as roles.

In this and other poems Mycue describes how the ace of memory always falls under the joker, which is neural decay and the pack of lies we tell ourselves. I wish that he had spent fewer lines on these themes. But the lines are good:

When you begin  
to drop  
to the long  
holding years  
remembering  
how Friday you were  
all flame and feathers  
and how today you  
don't feel that way

and

We are cast without light,  
left with all our formulas and age.  
These last two lines are from "Texas and Hell," one of my favorites. "Overture," "Smearing Morals," "Serving Time," "Trapped in the Melting Pot," "Wonder," "Watercolors," and "Remembering," read aloud, to get into Mycue's excellent metric. Images, lines, and stanzas from "Overture" repeat throughout the book, giving it the feel of a *sotto voce* opera for one voice. That one voice is certainly worth your time and maybe your money.

For Mycue, time is historically out of joint. Poetry is revolt and reflection, doomed to small successes and general failure. From Lewis, a counterstatement — "picknose words — FUCK ART!" There is this roaring boy vitality in his poems that makes me assent — and then wince. He's pulling another routine — avowing/disavowing seriousness, writing autodestruct poetry. But . . . it's good.

His art, his so-called "last poems," are written by a man who felt the '60s gave him a kick in the nuts daily and a surge of love and joy pretty often, too. But he doesn't want to lay out the straight emotions about these experiences, so he sidesteps (a little) and writes his kind of anti-art, always parodying, using other voices and other faces, "my pack-rat's nest of brittle disguises."

The subjects of the poems are:  
People I've known and loved  
suffered and

suffered alongside, been married to, even that:  
students, lovers, gangsters, pill-heads, musicians,  
heroes, suicides, fellow insomniacs, fellow travellers. Some of those people are dead now, in as many senses as that iron word can conjure . . .  
They all live on in the hope and hell of my memory,  
which is unperishing.

Lewis trusts memory as Mycue doesn't. Lewis' memory best reveals its bones and illuminations in prose rhythms and narrative. He is sometimes uncomfortable or mawkish with the shorter lines and image/metaphor structures he tries:

Tongue and  
Eye are old enemies, each  
flaying  
Meat with blunt ritual stones.  
Shut your lips on silence,  
image,  
And watch the dumbshow of soul  
In a lidded eye, the starving  
Prisoner scratching insistent  
escape.

("Blind Poet Through the Looking Glass.")

That sounds nearer to Shakespeare. But now listen to this:

Bobby Don Short  
Had a lineage:  
He hailed from  
Melba Dell County,  
Where dittyhops  
Have played toes  
To clasp around  
Brass bedposts

The Others,  
Dead letters like you and me,  
Left no forwarding address.  
(from "Coming Apart")

The dittyhops of this US of A outnumber Lolita a million to one and are marvelously more corrupt and sexier. Lewis is so very good at catching them and the bikers, drifters, parents, and art-struck fiends of Texas. And he's good at catching that wasted North Beach artsy-druggie-juice-head ambience, that old comic book that still hangs open on Grant and Columbus, with Betty and (here) Veronica.

O lover blow me  
(a strophe)  
Take me for a ride  
on  
Your long motorcycle,  
Pour me  
tissue-paper whiskey,  
cups of lust  
(from "Lady Poet Cruising")

Many of these poems read well (usually funny) once, then appear as plaques on a wall, naming the pop art exhibits hanging dead next to them. It's too easy for Lewis to write of his closely-held friends on the Beach (here and elsewhere). So he too often slips into parody. But that's useful to him too, because it's so very hard to write of friends who have been:

Sweet bruised stalks,  
Lovely stricken blossoms,  
The nature of the pandemonium flower  
Is to bloom and flake  
In drowning silence,  
Exploding finally in a thin wisp  
Of equivocal dust.  
(from "The Wrecker Children")

It's both too easy and too hard for Lewis to bring it off in poetry. Part of the difficulty is

in the rhythms. In his parodies and echoes (of Melville, Shakespeare, and both Dylans) his rhythms are not his own; nor are they in the poems of parody and inventive. In the later case they're back-beat to the Idea that's getting put across. But when there seems to be music, rather than ideas running along with the images, Lewis can conjure great speed/blues catalogs, like crumpled notes shoved into a cost pocket during a roaring drunk; and later read,

Charlene dreamt  
of darting along girders  
To meet Jack Ruby  
and his delicatessen pals.  
(from "That Funk Music Makes You Flex Your Toes.")

The true rhythms and images and themes of Lewis are blues, which are easy to come by and hard to shake.

Prowling south on the Main  
To score for dex/I run the  
Gauntlet of drifters and  
Losers/all the enamel-eyed  
Zombies of the lush fringe.

And once/in winter/hurting  
very fast  
I tasted my face turn blue.

In this humid Texas blues country we see the world always slipping to its final ruin, corroded by gin 'n' juice, poor, crushed by the heat and waters of Houston. Lewis has transposed all these murderous qualities to our '60s, and has sent us messages from that dark star. He survived, barely

I expected too much  
I expected too much  
And hoped for nothing.  
Now/ to keep from shaking  
to pieces  
is the only problem.  
Still . . . I'm somehow a  
survivor of all this.  
(from "The Wrecker Children")

In a time when we're deluged by Ancient Mariner books that say "Only I have survived to tell you all this important anguish . . ." etc., blah, we're lucky to have this book of unromanticized notes from Hell.

## EDITOR'S NOTE

This is the first edition of the bimonthly Bay Guardian Literary Supplement. It is the purpose of this supplement to encompass the varied literary activity of the Bay Area. Your comments and suggestions are encouraged and welcome.

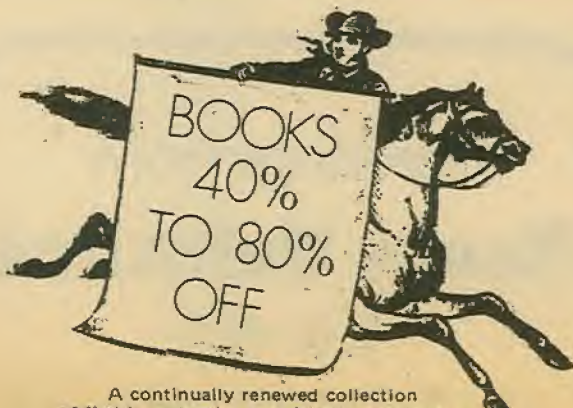
A word about the writers in this edition:

Jerry Kamstra is part of the Bay Area's literary renaissance. He is author of the soon to be published novel "The Frisco Kid."

Jess Ritter is editor of "Focus" magazine and professor of English at SF State.

Don McClelland is editor of "Noise," an intermittent poetry review, and teaches media at Lone Mountain College.

Mickey Friedman is a Bay Guardian staff member.



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## Mysteries

By Mickey Friedman

I have a Habit. It has grown, slowly, into an uncontrollable compulsion, using up a significant amount of my time and money. For several hours almost every day, I am oblivious to the world, disregarding surrounding people or events. My Habit manifested itself early, when I was 11 or 12, and has continued, with only a few remissions, to the present.

Drugs? Drink? No. And I don't smoke or gamble. My festering need is a passion for mystery novels. Some people can't pass a bar, I can't pass a bookstore. From Raymond Chandler's Philip Marlowe, getting zapped on the head, to Dorothy Sayers' Lord Peter Wimsey with his monologue, I am ardently hooked.

There are mysteries for every mood, and sleuths for all seasons. Considering the variety available, it isn't surprising that millions of people are mystery novel addicts. The only problem, as with most habits, is money. You can, of course, check your thrills out of the library's bountiful array.

But what happens two months hence, when you wake in the middle of the night unable to remember whether it was the cabaret singer or Lady Cecily who bashed in Sir Bigel's skull with the poker? On these occasions, nothing beats a personal supply.

The true mystery aficionado buys mysteries, and since it takes only a few hours to read them, the demand is constant. Paperback mysteries, like everything else these days, are expensive. A Pelican edition of one of Simenon's Inspector Maigret novels is 95¢. Some editions of Ross MacDonald and Dashiell Hammett go for \$1.25, and 75¢ is about the lowest price a mystery sells for anymore.

How can you satisfy your thirst for gore without going broke? Elementary. Visit a used book store. Nobody living in San Francisco or environs need ever pay full price for a paperback mystery unless he enjoys wasting money or fears germs. Anyone who pays full price for an Agatha

Christie is certifiably crazy. An example: while investigating used book stores in San Francisco and Berkeley, I found 11 novels I could not do without and bought them. I shelled out a grand total of \$3.41 for these beauties, an average of 31¢ per book.

Also, consider this. The stores have to get their used mysteries from somewhere, right? Why not from you? You will never get rich selling mysteries to bookstores, but you can recoup a little of your investment when you've bought a disappointment, at the same time clearing off your shelves to make room for new blood.

The stores listed below can furnish a cheap and endless supply of contusions, rigor mortis, and dames who have something to hide. Except where noted, they sell used paperback mysteries for half the cover price. Only stores with a large selection of mysteries (more than 300 or so) put together in a separate section are included. These stores have in common a relaxed atmosphere: they leave you blessedly alone with Ellery, Agatha and their partners in crime.

Note that you'll get a better deal selling your books in Berkeley. Most stores there pay 20% of the cover price, which could be from around 12¢ to a quarter, while San Francisco stores almost never pay more than 5¢ to 10¢ apiece.

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**McDonald's Book Shop**, 48 Turk. Not alphabetized. Pays about 5¢ apiece, depending on the original price and whether the books are clean.

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## Miniscans

By Merrill Shindler

TIME'S RUNNING OUT to register for the Second International SF Book Fair, to be held June 8, 9 and 10 at the Hall of Flowers in Golden Gate Park. This year's Fair is going to give special attention to the works of Third World and Women's book folk. If you're interested in participating contact The Friends of Books and Comics, c/o Glide Publications, 330 Ellis St., SF, Ca. 94102.

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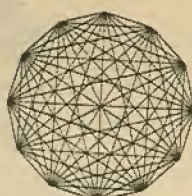
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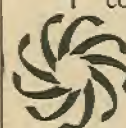
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# Music

## Grand Ole Opry(land) By Tim Cahill



Jim Messina and Kenny Loggins have been called the best new group of 1972 and something ex-Buffalo Springfield-ite Messina told me not long ago seems appropriate to mention here, in an article about the new Nashville. He said that growing up near Los Angeles he spent a lot of Saturday nights grousing and bitching around the house because his parents were listening to "the grand ole Opry" turned up super loud and scratchy on the old tube type radio. To the young Messina, there was too much fiddle music, too many comedy skits about hogs, too many people stomping and clapping along to the songs, too many dumb ballads about noble dogs, big trucks, coffee and chicken fried steaks.

Significantly, Messina is now listening to all those old songs and remembering, with something that approaches fondness, the old Opry shows. When he plays country on his albums, songs like "Whiskey," he can legitimately say that he is returning to his roots. (It is a fact which is somewhat startling that California programs more radio country music than

any other state in the union with the sole exception of Texas.)

In the early '50s, Nashville was the place to go for anyone with aspirations to country stardom. The bigtimers were the "regulars" on the Opry. Twenty appearances on the Saturday night show guaranteed the artist at least \$100,000 in bookings around the South. Those states that couldn't get Nashville's WSM (a 50,000 watt clear channel station my family got clear as a bell 1,600 miles north in Wisconsin), picked up syndicated sections of the Opry. It continues to permeate the national consciousness.

Because country records sold, major companies, notably Columbia and RCA, began building sound studios in Nashville in the early years of the '60s. More opportunities opened up for musicians in Nashville, and the city drew some of the best pickers in the country.

About 1967, rock fans began to get an idea of exactly how good the Nashville sidemen were. Bob Dylan recorded the two record album "Blonde on Blonde" at the Columbia studios in

Nashville. Those who read the record jacket found that the men who helped Dylan achieve that piercing country-rockish sound were Charlie McCoy, Kenny Butterly, Wayne Moss and Hargus Robbins. Nashville Cats is what they were called and, before Dylan, you usually heard them backing Tammy Wynette, Porter Wagoner, Connie Smith or Bill Anderson. They were men already making comfortable livings playing clean, thoroughly professional arrangements for country stars. Unless you were a professional musician in those years, you probably never heard of them.

If you were a professional, you knew about and were totally intimidated by the talent of the Nashville sidemen. In 1966 the Lovin' Spoonful had a hit called "Nashville Cats," which summarized some of the awe other pickers felt for the boys from what was beginning to be called "Music City."

"Nashville Cats," the lyric went, "play clean as country water," and "any one of them that picks up his guitar will play twice as better than I will." The song suggested that it "was custom made for any mother's son to be a guitar picker in Nashville," and that there were more pickers in Music City than "the number of ants on a Tennessee anthill."

In point of fact, there are probably no more than 50 regular sidemen used by the major studios. One of these men will work as many as four three hour sessions per day at a minimum of \$85 a session. A man in heavy demand can ask as much as \$175 per session and get it. The better pickers approach a yearly income of \$100,000.

Many of the newly affluent sidemen began putting together their own studios in the middle '60s. Just outside of Nashville, in Madison, Tennessee, Wayne Moss built his Cinderella Sound. Owen Bradley built Bradley's Barn in nearby Mt. Juliet. Recent records by popular artists from those studios include Toni Brown and Terry Garthwaite's "Crosscountry" and J. J. Cale's "Naturally."

After "Blonde on Blonde," the Byrds, Joan Baez, Ian and Sylvia, and Tracy Nelson, among others, came out with Nashville albums. The names of the Music City sidemen became well known to rock fans. The nucleus of the Dylan group formed a band called Area Code 615 (Nashville's code, of course) which once, in a swirl of cultural cross currents, played the Fillmore.

There was talk of "the new Nashville." Money began to flow south from New York, east from Los Angeles. Cadillacs and diamond pinkie rings abounded. The old Opry house—a converted church called the Ryman Auditorium—was abandoned for a new Disney-like \$30 million, 370 acre park along the Columbia River.

Called Opryland, it features five continuous live shows in different areas of the park. The bricks from the old Opry house will be used to build a new interdenominational chapel on the Opryland site, which is rather like worshipping the old Ryman Auditorium itself, a sentiment that doesn't seem out of place in Music City.

The rise of the Nashville sideman began in the early '60s and a decade later, it shows no signs of abating. Another significant trend in Music City began in 1970 when Kris Kristofferson's "Sunday Morning Coming Down" was voted Song of the Year by the Country Music Association. Kris, an ex-Rhode's Scholar and an Army Captain who chucked it all at 33, spent several years pitching his songs to anyone in Nashville who would listen.

Roger Miller bought the first one, a thing called "Me and Bobby McGee" and Kristofferson was on his way to becoming one of the first of a new breed of Nashville Cat: songwriter-entertainers who sell to both the popular and country markets.

Other songwriter-performers with a wider audience appeal are Mickey Newbury and Tom T. Hall. Both consider themselves writers rather than performers, both were friends of Kristofferson's back in the early '60s when they were all enrolled in what is called the MCSOHKFSMAW (Music City School of Hard Knocks for Starving Musicians and Writers).

That school is still taking students and hundreds are admitted yearly. They come from the hills, from the little towns, and since the middle '60s, since Dylan and Kristofferson, they have been coming from New York and Los Angeles and Chicago. As more and more studios are built and more and more popular artists demand Nashville sessions and sidemen, would-be pickers and writers from all over the country bus down to Tennessee to pay their dues for a few years and become big stars. Some will make it, and that, they will tell you in Nashville, is why it is called Music City. □

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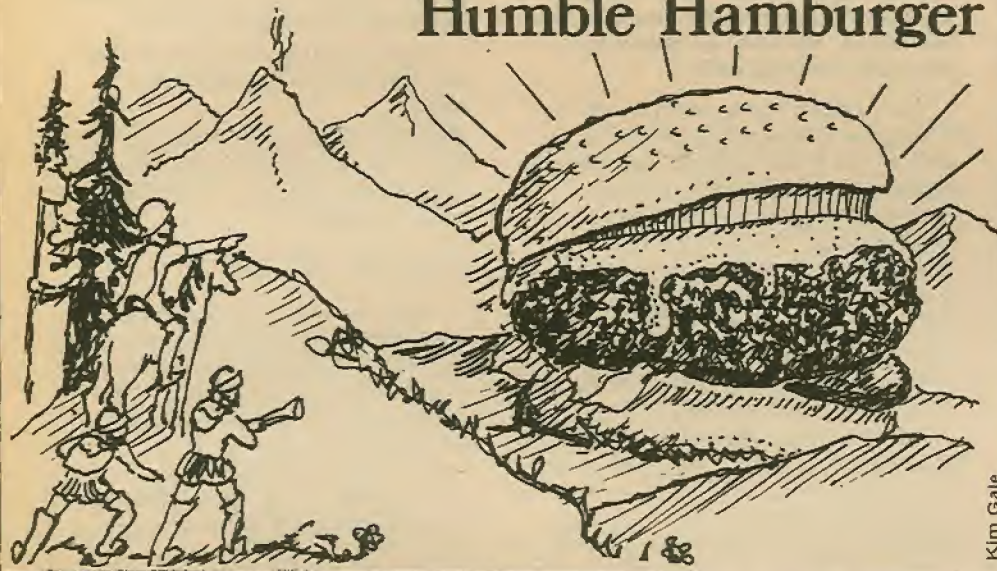
CONTINENTAL CLUB

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## Cheap Eats

### In Quest of the Humble Hamburger



Kim Gale

This is Part One of an in-depth look at burgers in the Bay Area. Part two, a hard look at "burgers that I have known and liked" will appear in the April 26 issue.

By Marion Bulin

Like baseball, the hamburger has slipped from the hearts of the American people. Sportswriters speculate endlessly on the whys and wherefores of baseball's loss of popularity.

The hamburger's downfall can be traced to an obvious source — the "McDonald's syndrome."

A rough estimate would be that 90% of the hamburgers consumed in the U.S. in the past six months were bolted out of desperation. Lack of funds, TV advertising, distrust of out-of-town bistros, not being able to find a trattoria open past 9 p.m. — millions pull into the first available McDonald's and chow down on

a round of tasteless grey matter encased in spongy white, chemical matter.

Along Interstate 80, the name of the hamburger is cursed by a chorus of churning stomachs.

Even the Giant Zimburger has degenerated until it's a cruel joke to pretend that the stuff in the middle of the bun is "100% beef." The State of California's planned crack-down on the filler and fat content of this alleged "meat" will only escalate the "pickle is bigger than the patty" problem.

Thankfully, San Francisco is blessed with a handful of good burgeries; people seriously trying to prepare a delectable ground beef sandwich. Bill's Place, probably the most famous, serves a burger easily ranking in the World's Top Ten.

**BILL'S PLACE**, 2315 Clement St. (nr. 24th Ave.), 11:30 p.m. - 9 p.m. daily.

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Continued on next page

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Bill's menu is unpretentious: hamburgers, hotdogs, sandwiches. The hamburger patty is thick enough to make "rare" or "well done" cooking specifications, not comments on an unusual cricket goal. Better yet, Bill Frey grinds his beef before your eyes. No one in recorded history has witnessed a single soybean or a teaspoon of sawdust going into the hopper.

A basic hamburger on a sesame bun with onion (fresh or fried), tomato, lettuce, mayonnaise, pickle slices and potato chips is 95¢, a cheeseburger, \$1.05. Variations include a "Sillsburger" which substitutes Swiss for American cheese, \$1.10, especially good on a sourdough french roll, 10¢ extra.

The chilburger, \$1.50, is served with salad instead of chips. The chili is too mild for my taste and definitely needs the added kick of onions, provided only on demand. Coleslaw salad is excellent in a Japanese-style sweet vinegar dressing. Potato salad rates as good, not great — too much sweet pickle. A patty melt,

ground beef, cheese, condiments grilled between slices of rye bread, also comes with salad, \$1.40.

Bill's hotdogs, while not fabricated at home, are good enough to restore faith in that fallen food institution. The frankfurter more than fills the bun and comes in variations like a 60¢ cheesedog.

Malts and shakes are thick, pies and cakes are institutional but fresh. No liquor license.

My only complaint with Bill is one of "taste." There are two kinds of french fry lovers in the world: the "crispy-greasies" and the "soggy-dries." Soggy-dries prefer crinkle-cut fries which provide more surface to sop up ketchup. Crispy-greasies know that a truly fine fry should be able to stand alone, without baroque additions. Ketchup is used only in cases of emergency.

I'm a crispy-greasy myself and Bill's fries, though not crinkle-cut soggy, usually fall into the soggy-dry category. (Pass the ketchup, please.)

Like his burgers, Bill's decor is American blase with an extra touch. The formica counters, glass-enclosed dessert case, landlady yellow walls and pseudo-colonial light fixtures can be found in any lunch counter from Newark to Newport Beach. Motherly waitresses provide brisk, efficient service.

The "garden" is the extra touch. Grass-green tables and chairs are set up outside in a mock Japanese tea garden — manicured pines, fuschias, azaleas, planters of blooming orchids and a wooden bridge over a fake brook. Outside service is generally slower but not unpleasant if you enjoy sitting in the sun or admiring flowers. Unrestrained children trampling the foliage have been known to cause the waitresses to become surprisingly unfriendly.

Bill's Place is packed on the weekends, fair weather or foul. In fair weather, people line up knee-deep for a table in the garden. Until Bill expands the dining room, (the garden has already gobbled

up the next-door neighbors back-yard) It's advisable to confine your burger lust to a late lunch or an early dinner. Weekdays between 3 and 4 p.m. give you plenty of second cup of coffee meditation time on the sunniest of days.

If your cravings are uncontrollable, Bill does provide take-out phone services.

**WITH A LITTLE HELP FROM:** Close to 95% of my friends and acquaintances; especially my Mother, a Bill's notorious patty melt addict.

#### BURGER EATERS UNITE!

Even the voracious "Cheap Eats" team cannot ferret out every good burger in the city. When you find a burger of worth lurking in S.F., report it immediately to: Cheap Eats, The Bay Guardian, 1070 Bryant St., San Francisco, 94103. We'll hunt it down, check it out, print its distinguishing characteristics, location and maybe even your name. □

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# Barnyard Drama

By Irene Oppenheim



Elizabeth Keller and Michael Duden in "Chanticleer"

"CHANTICLEER," by Edmond Rostand, San Francisco Poverty Theatre, Neighborhood Arts Center, Univ. of Ca. Extension, 55 Laguna St. Fri. & Sat. thru April 21. Suggested donation \$2 gen., \$1 student. Info. 285-8409.

Good theatre often comes in strange forms—I never thought I'd recommend a play with a rooster as the star, but The SF Poverty Theatre's "Chanticleer" is a unique and rewarding evening of drama.

The creation of Edmond Rostand (who also wrote "Cyrano de Bergerac.") "Chanticleer" opened to a mystified Paris audience in 1910. The charming parable concerns a cock who discovers that, despite a lifetime of conscientious crowing, the sun can indeed rise without him.

Phillip Pruneau directs the curious poetic drama with a cast of extraordinary talents. Elizabeth Keller as the rooster's beloved, a golden pheasant, gives one of the finest performances I've seen anywhere. She's simply remarkable. The night I saw the play, the cast outnumbered the audience, hopefully a temporary situation. It may be hard to believe, but talking birds and all, it's a good show.

"SUBJECT TO FITS," by Robert Montgomery, Berkeley Repertory Theatre, 2980 College Ave., Berk., thru April 29. 8 p.m. Tues.-Sat., 7 p.m. Sun. Adm. \$3.50, \$2.50 student. Info. 845-4700.

Clive Barnes, NY Times drama critic, raved about the New York production of "Subject to Fits," a 1971 work by young (24) playwright Robert Montgomery. "Absolutely thrilling," Barnes wrote; "a soul trip—an adventure of the heart and mind." But after seeing the Berkeley Rep's local production, I find his comments hard to believe.

"Subject to Fits" is loosely based on Dostoyevsky's great novel "The Idiot." Not a direct rendition of the book, the play aims to be a theatrical response to it—a collection of chaotic montages on the stage, using Dostoyevsky's characters and situations in a creative attempt to communicate dramatically the inner state of confusion of Prince Myshkin, the epileptic "idiot" of the novel.

But in the Berkeley version, the author's effort to portray the kinetic states of alienation and madness turn into a macabre burlesque. The epileptic Prince, to be true to Dostoyevsky, should possess a mesmeric attraction for both the audience and the other characters in the play. But Thomas Lynch in the title role equates Myshkin's simplistic Christ-like goodness with effeminacy and lisps his way moon-eyed through the drama.

Lynch comes across more comic than charismatic—and his flawed characterization is not, unfortunately, out of place in this production. Douglas Johnson directs the play as if it were a series of vaudeville skits, destroying scenes that should be poignantly absurd by playing them for laughs. Comedy is more a matter of interpretation than content; and I doubt (for example) that Montgomery meant Myshkin's epileptic fits to be amusing.

Granted, some of the lines are ironically witty and cruel, as when one of the characters says to the coughing Ippolit, "Every time you come over here you have to show off your tuberculosis." There's quite a distinction, though, between irony and simple comedy, and it's a distinction the director ignores.

I'm not convinced that "Subject to Fits" is as worthy a play as Clive Barnes claims, but whatever its qualities, this production does it no justice.

CARLOS CARVAJAL'S DANCE SPECTRUM, the Wabe, Lone Mountain College, 2800 Turk St. 1st program Thurs. Fri. & Sat. Apr. 12, 13 & 14. 2nd program, Apr. 19, 20, 21 & 26, 27, 28. 3rd program, May 3, 4, 5, & 10, 11, 12. All at 8:30 p.m. Adm. \$2.50 student, \$3.50 gen. Info. 824-0609.

The dancers performing in Dance Spectrum's current spring season deserves a special tribute for risking life and limb in the name of art. They wage a continuous battle against the icy linoleum floor of the Wabe Theatre, slipping, falling and gallantly getting up and dancing on. Their bravery is a painful plea to provide more adequate facilities for local performing groups.

The Wabe, part of Lone Mountain College, is not a theatre at all, but a large narrow room with wooden tiers on one side that serve as seats. It's a difficult playing area for any theatre group, but particularly hard on the spacious visions of Dance Spectrum.

Some of the company's problems however, stem from their ambitiousness. I prefer the small intimate concert performances they do periodically in their Mission St. Studio to the elaborate numbers they're attempting at Lone Mountain. The most successful work of

the first program is "Counterpoise," Carlos Carvajal's new ballet. It has nice moments, but the costumes are burdensome, all sequins and fancy head pieces, and the dancing uneven. Carvajal persists in creating works of pure balletic movement for his company when some of them are still having trouble pointing their feet.

His other dance on the program, "Iridis," is a light, blank, pretty ballet with some lovely movements for the fine dancer Christine Bennet.

Jean Mathis presented a modern work, "Sacateca," a long slow moving, low energy bore, full of cute devices such as a smoke machine and hundreds of plastic coffee can lids that inexplicably rain down on the cast.

Dance Spectrum's artists nobly continue to explore and experiment; I only wish I found the results more exciting. But there's more to come, two other complete programs with over seven different dances, which at least (from the program notes) seem full of promise.

## SHORT TAKE

Every Thursday evening at 8 p.m. you can go the The Old Spaghetti Factory, 478 Green St., for "Surprise Voyage," a combination of poetry readings, verse plays and other poetic activities. The setting is a wonderfully shabby art nouveau room with a bar, all potentially very cozy.

The gatherings have grown out of the free Wednesday night open poetry sessions at famous Minnie's Can-Do Club in the Fillmore. Ruth Weiss, longtime SF poet, invites the best of the poets from Minnie's to her Thursday night programs, and adds the surprises. When I was there, it was Weiss' own short play, "No Dancing Aloud," a bit amateurish but charming. I enjoyed it; the only problem with the whole idea is the ticket price, at \$2 enough to deter many poverty-stricken poetry lovers. □

## COMING UP!

Next issue: the Bay Guardian 'Schools and Instruction' Supplement—the complete guide to alternative and adult education in the Bay Area.

Two issues from now: the backpacking season is almost upon us—the Bay Guardian 'Outdoor' Supplement will tell you where to best outfit yourself and then where to go to avoid the summer rush.

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	April 30 Jerry Garcia Old and in the Way



## For Your Al Fresco Spring Celebration

Are you planning to welcome the arrival of Spring by dining out-of-doors? If so, may we suggest the following:

### Dining On The Terrace (In The Grand Manner)

With your oysters on the half-shell (still available), serve slices of lemon and Joseph Perrier Brut Champagne (\$8.50; 1/2 bottles available). This rich, full-bodied, "yeasty" Champagne is a celebration in itself.

Your next course, chilled fresh asparagus with hollandaise sauce will be ideally matched by the best wine of its type in California, Oakville Sauvignon Blanc Reserve, 1971 (\$4.50). Full-bodied, yet elegant and refined, a wine to match your Exbury azaleas.

Fresh-caught and grilled petrale is excellent now, and there is no finer accompaniment for this tender morsel than 1971 Chablis Grand Cru Vaudesir, estate-bottled by Albert Pic (\$6.29). 1971 is a superb Chablis vintage, producing rich, dry wines with lots of Chardonnay character.

For dessert, try the Sacripantina from a North Beach bakery with a half-bottle of 1967 Chateau Coutet (\$2.85). The light and delicate sweetness of the Sauternes is a perfect match for the marvelous Italian dessert. And after dessert? The sunset!

### Dining In The Park (Splendor In The Grass)

If you delight in sitting cross-legged in the sun and devouring hunks of sour dough bread slathered with creamy Teleme cheese, we suggest 1971 Gamay Beaujolais, produced by Fetzer Vineyards, Ukiah (\$2.50). Medium-bodied, flavorful, refreshing, and significantly better than "jug" wine.

And when the sun grows too warm, cool off with chilled apples and pears accompanied by a lightly sweet, spicy Slovin Traminer (\$1.99). This Yugoslavian white wine is very much like California Gewurztraminer, but fruitier and lighter. Then, after dessert, lay back in the grass!

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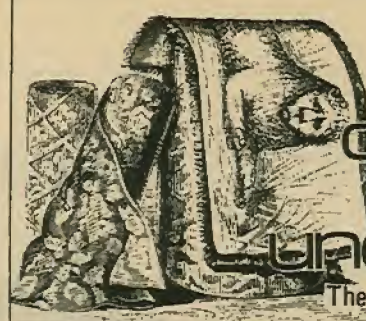
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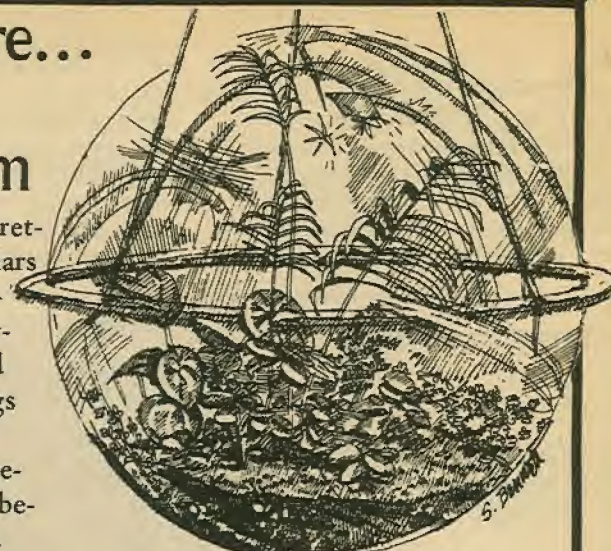
The Terrasphere is pretty simple in its particulars... two plexiglas hemispheres, lava rock, charcoal, specially prepared Terrasoil, leather thongs and hardware... but when you put it all together and add plants, it becomes an entire planet.

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The Terrasphere comes boxed and complete except for plants. By itself, it makes a fantastic present, but if you want to totally flabbergast someone with your gift, you might just get some plants yourself and put them in.

You'll have your own ideas as to what to plant in a Terrasphere, but here are some additional suggestions: African Violets; Selaginella; Asparagus Ferns; Friendship Plant; Fittonia; Aluminum Plant; Dwarf Palms; Small Ivy; Moss; Small Ferns.

There are 4 sizes: 12" (with legs)-\$18; 16"-\$25; 20"-\$37; 24"-\$54. (All come with leather thongs and hook for hanging.) You can come in to Cosas and see our Terraspheres, or order postpaid. (Add \$1 for delivery anywhere in the USA.) You might even want to get one for yourself. COSAS, 44 Gough St., San Francisco, 94103. 626-1101 (All prices include tax.)





## Film

# Gould, Girls and Gats

By Larry Peitzman

### "THE LONG GOODBYE"

directed by Robert Altman (closed)

Note: "The Long Goodbye" is probably misnamed. United Artists opened and closed the film so fast on the West Coast that it didn't even get a chance to say a short hello. Apparently U.A. decided in advance the film was a flop, so they're not even giving it half a chance—which is as foolish as it is unfortunate.

Robert Altman, evidently, isn't well liked in Hollywood: both "M\*A\*S\*H" (20th Century Fox) and "McCabe and Mrs. Miller" (Warner Bros.) also got the cold shoulder initially from their own parent companies, though both survived to become big successes. You'd think United Artists would have learned something...

Robert Altman's "The Long Goodbye," adapted from Raymond Chandler's famous mystery, is a terrific mess—but the operative word here is terrific. The story, which is more or less about gambling and murder in the LA underworld, barely makes sense, but then Howard Hawks' classic "The Big Sleep," also based on Chandler, didn't make much sense, either.

"The Long Goodbye" keeps you riveted to your seat, but not because you're waiting to find out whodunit. In this film, it hardly matters, and by the time the wrap-up comes at the end, you may not even care to sort out all the tangled plot strands.

What does matter in "The Long Goodbye" is Altman's virtuosity as a filmmaker, his almost unparalleled talent for creating a world that *lives* on the screen. The army camp in "M\*A\*S\*H" and the frontier town in "McCabe and Mrs. Miller" weren't just the background for Altman's story—they were his story. There was, though, always an ironic twist to Altman's recreations, because while he was ostensibly making films about the past, his settings always felt contemporary. ("M\*A\*S\*H" may have been set in Korea, but who in the audience didn't think Vietnam?) Altman pulls an ironic reverse in "The Long Goodbye" by using his contemporary setting to tell a story that really takes place years ago.

Phillip Marlowe, the famous Chandler detective (played here by Gould and in "The Big Sleep" by Bogart), is a hero who belongs to our past, and that is the whole point of "The Long Goodbye": the past is where he belongs. Plunked down in contemporary Los Angeles, Marlowe doesn't quite fit, his story doesn't play.

We're used to Marlowe the archetypal private eye: Marlowe who never misses a clue, Marlowe who's faster with a wise-crack than with a gun, Marlowe who always gets the broad. The Marlowe of legend is really just a western hero transplanted to the big city, the rugged individualist with his own code of honor bringing justice to the urban frontier. Marlowe is a private detective because he deals in private law.

The whole notion of the private de-

tective is a right-wing fantasy. He doesn't have to follow orders. His hands aren't tied by bleeding-heart liberal judges. He gets the job done. He's true to the law, but it's *his* law. Even the "good" public eyes, the cops, are cast in this mold in movies now. Popeye Doyle in "The French Connection," and Dirty Harry are heroes because they break the law, and it's not just the "white" movies that are playing this lawless law-and-order game—witness "Shaft" or "Trouble Man" or "Come Back, Charleston Blue."

Altman has reversed the law-and-order formula, made classic in the Bogart movies of the forties, and "Long Goodbye" is "The Big Sleep" turned on its head. Gould's Marlowe is always a step behind the police in picking up the pieces of the puzzle. He's a patsy for the gangsters he's chasing. His wisecracking retort to an insult is usually something snappy like "Oh, yeah?" And he doesn't get the sexy, mature blonde played stunningly by Nina van Pallandt, whose best known performance, until now, was with Clifford Irving on Ibiza.

Gould's Marlowe doesn't get the girl or the crook—he just doesn't *get* it because he doesn't fit into the fast, urban setting. There's no room in it for his kind of tough-guy, loner heroics. Gould's Marlowe is like Warren Beatty's McCabe—a little too slow for the fast company he's up against. But Altman's attitude toward his hero is different in "The Long Goodbye" than it was in "McCabe and Mrs. Miller."

Altman ends both films with the same violent gesture—Marlowe and McCabe shoot their adversaries right between the eyes. And in both films, he prepares for, presages this final gesture, with an earlier, senseless act of violence. (In "McCabe," it was the killing of a

young man walking innocently across a bridge, in "Goodbye," it's the mutilation of a lovely young woman's face.)

McCabe's final gesture made sense because he was still living on a lawless frontier, and his killing of the man who'd gunned him down fulfilled our (admittedly, romantic) expectations that justice would be done. McCabe's act was contrasted with the earlier, senseless brutality. But in "The Long Goodbye," Marlowe's action is arbitrary and pointless; he's shown to be as bad, as irrationally violent as the gangster who mutilates his mistress' face. In an urban setting, Marlowe, the private eye who works outside the law, is an outlaw.

"The Big Sleep" worked for Hawks and Bogart in the '40s because they were working in a studio. They could get by with the kind of smart dialogue nobody ever says in real life because the world they portrayed really was make-believe. That kind of studio set filmmaking is long gone—the best Hollywood directors, like Altman, now work on location, and if Leigh Brackett had provided the same kind of wisecracks for "The Long Goodbye" that he (with Faulkner and Jules Furthman) provided for "The Big Sleep," the script just wouldn't play. Altman and his brilliant cinematographer, Vilmos Zsigmond, shot their film against the real Los Angeles—in supermarkets, in grubby bars, in the Trousdale Estates—and Elliot Gould exchanging aphorisms with a sadistic gangster against that background would be absolutely monstrous. It isn't just history, but also film history, that has passed Phillip Marlowe by. Altman's "Goodbye" is thus a double achievement—a triumph over both the form and substance of a genre that doesn't really work anymore. □

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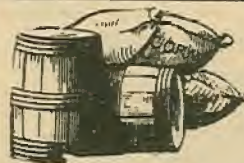
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# Art

## Sculptural Puns in Richmond

By Marion Bulin



"Universal Hammer and Nail" by David King at Richmond

**THE RICHMOND ART CENTER**  
Civic Center Plaza, 25th & Barrett Sts.  
"Applied Structure" through April 25.

The Richmond Art Center immodestly admits that its "exhibits of 'avant-garde arts and crafts [are] of a quality unequalled by any other institution of this category anywhere in the world."

The current group show, "Applied Structure," proves the above statement. The six exhibiting artists run the gamut from "damn good" to "fantastic."

David King's tool sculptures steal the show. The basic idea, literal constructions depicting verbal puns, is neither terribly new nor original. King carries it off through superb craftsmanship and terribly corny humor.

Examples: "Claw Hammer"—a Victorian, lion's-claw-holding-ball furniture leg serves as the handle for a metal hammerhead;

"Level"—a lovely level of laminated wood, bowed in a gentle curve;

"Meat Saw"—fleshy pink gums hold human teeth along the blade of a carpenter's saw. Extra teeth are provided in a special compartment in the violin shaped carrying case.

All the tools come in carrying or

display cases of highly varnished wood with shiny brass hinges, catches, padlocks and handles.

The glossy, polished surfaces, the fine carpentry and cabinetwork give "reality" to the flimsy puns, making them successful and delightful.

Ron Scarritt's paintings, blown-up, black and white, photographic negatives of beets and shoes and such, are palled by King's literalness. The same is true with Thom Cory's monumental drawings of valves, c-clamps and lawn sprinklers done in a loose, baroque cartoon style.

Eleanor Coppola uses the grid work formed by holes in the pegboard walls to pick out triangular and square shapes. The strong, rigid, geometric forms are complimented by subtle techniques—pale pastel shading on acetate, punching hole through tracing paper.

Wall-sized curtains by Elliot Ross worked better for me as an intellectual concept than a visual image. Ross laminates masses of 4"x4" snapshots, often blurry and out of focus, into polyethylene sheeting. The strength of massed photos transcends the typical S F Art Institute subject matter: landscapes,

broken concrete stairs, brick walls. Ross is definitely an artist, not merely a "picture taker."

Abstracted landscape constructions by Craig Moore are innovative and lovely. Earth and sky are delicately suggested by strips of white matte board, stitched to a white background and tinted with transparent watercolors. Larger works such as "Earthquake Causing Ravine" are bolder in material and clearer in image. Rolling hills of white painted corrugated cardboard and stitched canvas are slashed with a "v" through to the natural, brown cardboard background. Moore, like Coppola and Ross, proves that there are an awful lot of materials, techniques and images left to be explored.

Undoubtedly the six artists will have future exhibits in San Francisco but a trip over to Richmond now would be well worth your time.

### UNIVERSITY ART MUSEUM

2620 Bancroft, Berkeley; Wed.-Sun., 11 a.m.-5 p.m., closed Mon. & Tues.

"The Third Rome, 1870-1950" & "Roman Art in West Coast Collections" through May 13.

Despite the lavish display accompanying the shows, "The Third Rome" and "Roman Art in West Coast Collections," are not likely to go down in art history.

"The Third Rome, 1870-1950: Traffic and Glory" chronicles urban renewal programs under the popes, Victor Emmanuel II and Mussolini. Needless to say, in Roma, street widening, slum clearance and monument construction mean the destruction of lots of 700-year-old villas and 1,000-year-old temples. San Franciscans might find this display of sacrifices to man's ego comforting since our greatest worry is the destruction of mere 60-year-old Victorians.

Art and architectural history buffs will find the exhibit of moderate interest. Old photos show temples being excavated only to be dismantled for their building materials and the growth of the building style that coined the term, "Mussolini Modern."

One nugget, the alternate plans in the competition for the Victor Emmanuel monument. The winner is bad enough—a monstrosity nicknamed the "Wedding Cake" due to its baroque combination of neo-classical ornaments in sparkling white marble. The runner-up, a full-fledged, spicky, pseudo-Gothic church tower would have looked just plain ridiculous in its historical setting!

"Roman Art in West Coast Collections" can be dispensed with if you own a good art history text.

### HANK BAUM GALLERY

1 Embarcadero Center; Mon.-Sat., 10 a.m.-5 p.m.  
Robert Gordy through May 31.

In his recent paintings, Robert Gordy continues to combine Matisse by way of art deco. They're as light and enchanting as ever.

Gordy relies on classical subject matter—nudes bathing, nudes frolic, nudes reclining. He has built a consistent visual vocabulary of curvaceous, faceless, often hand-and-footless female bodies, recurring and repeating in tight compositions. Gord's use of negative space, Carmen Miranda fruits (and pickles) and muted color enhance the feeling that the canvases are swatches of '30s upholstery yardage.

The smaller drawings demonstrate that Gordy is a master of a new medium: the felt pen. Complexly patterned cubes and dancing figures glow with color.

The decorative charm and art deco influences of Gordy's works make them difficult to evaluate in terms of "serious art." They sure are fun to look at.□

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**Sandy: 986-4224**

## SHARE RENTALS

**WANT MELLOW** male or female to share large house on the Hill. Well furnished w/yard, other amenities. Marilyn: 421-3565, days; 824-4497, eves.

**FEMALE WTD.** to share 2 bdrm. apt. in Nob Hill area w/male, 29. \$90 mo. + util. Small pet OK. 928-7036.

**WOMAN ROOMMATE** to share our 4 bdrm. flat near Powell & California. \$60 + util. Share food, meals, cleaning; want to keep a friendly, cooperative home. Ray, Rich, Natasha: 982-3721.

**HAVE ROOM FOR RENT?** Female, 24, wishes to share house or flat. Can afford \$65, interested in communal meals. Gayle: 921-9905.

**\$125 - straight** male or female roommate for large sunny Presidio Heights four room apt. Own bdrm. w/Bay view. Phone Jacques: 922-1320.

**LOVELY VIEW** in partially furn. one bdrm. apt. Sunny & spacious. \$130 monthly + utils. and \$130 "key deposit." Avail. mid-April. Andron: 731-3078.

**FEMALE ROOMMATE** wtd. Two bdrm. apt. in 4 apt. building. Wall to wall carpeting throughout. Pets OK \$60/mo., 1/2 util. 552-2881.

**HETERO MALE, 25,** looking for apt. to share with mellow people. Into music, art, philosophy, chess. North Beach/Tel. Hill or inner Richmond preferred. Needed for May 1st. Up to \$110/mo. Steve: 771-2487.

**EXTRA LARGE ROOM** for rent - \$70, near Zen Center. Limited use of kitchen; hotplate OK. Temporary-2-3 months fine. 431-1695, eves.

**MELLOW MALE, 35,** seeks mellow female 20-30 to share 5 rm. furn., sunny, Victorian flat on Nob Hill. Rent \$90 + 1/2 utils. Jim: 474-7055.

## HOUSING WANTED

**MAN, 34, HIP,** needs room in apt. or house w/ one or more people. Up to \$85. Not the Haight. 922-4013.

**STUDIO APT.** needed for \$125 or less. Prefer Alta Plaza area or Marina. Doug: 752-1846.

**RESPONSIBLE** Berk. family of 3 needs country place in or nr. Berk. to rent or buy. Will consider caretaking. 525-6487.

**TO THE HILLS!** Yng. prof. couple, lovable cat, seek woodsy, windy, 1 or 2 bdrm. house/cottage/flat in Berk./Oakl. hills. 527-3658.

**WANTED - Sm. unfurn. apt., 1st floor** or ground floor, by single woman, retired. No pets. Few acquaintances. 824-2047.

**MUCKRECTIFIER** NEEDS 1 bdrm. apt., cottage or house in N. Berk., Berk. Hills, Marin or quiet part of SF for under \$125/month. If you can help call Merrill at the Guardian, 861-9600.

**HELP!** 4 prof., wrkg. people need 4 bdrm. house w/ garage & yard in N. Oakland, Berk., E. Bay by May 1. 2 of us are prof. carpenters willing to fix up if nec. Call Jeanette at Guardian: 861-9600.

**HOUSING CO-OP** - 12 families building village nr. Mill Valley. Live cooperatively w/one another, compatibly w/land. 457-2780/388-9118.

**NON-SEXIST** MALE seeking together woman to share pad w/own rm. furnished, private entrance. \$80 + 1/2 util. Michael: 648-1984.

**LADY w/character & soul** seeks literate, interesting people to live w/. North Beach or neighborhood location. Prefer feminists in late 20s. \$80/month. Dusty: 861-8033.

## ARTISTS AND CRAFTSMEN

**CRAFTSPEOPLE**-interested in selling your wares in a nationally distributed catalog? For information write Goodfellow Catalog, Box 4520, Berkeley, Cal. 94704.

**ARTIST SEEKS** non-returnable because much appreciated images of frogs and flies (thanks to those who have sent same). Andrew 5, 1154 Cole, SF 94117.

**WANT NEEDLEPOINT** canvas painter willing to give me some help. Missing the boat on the ones I've tried. Come for dinner! Bird: 771-3120.

**ATTENTION CRAFTSMEN** - I will sell your goods on consignment at Alameda Flea Mkt. Michael: 648-1984.

**HANDMADE METAPHYSICAL** symbols for you and your home. John Green: 986-6116.

**WANTED:** Ventriloquist dummies; large size heads, bodies, strong pulleys. "Bill's Half-Nuts": 771-0933

**MARTIAL ARTS,** meditation & natural lifestyles community forming. 626-6965/863-7388.

**NEED EXPR.** YOGIC drop-out type to help run growth center & hot springs. 626-6965/863-7388.

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## AUTOMOTIVE

FOR SALE: 1966 Rover - new brakes, tires, \$600. 524-8697.

PLEASE rent me a Porsche for one month while my 914 is in the shop. Will pay well. Barbara: 861-8033.

1955 CROWN hiway bus (Parlor type) w/plenty of storage space, stainless steel sides, new instruments, gd. tires & generally mechanically sound. Will give complete tune-up upon purch. Ready for conversion. 824-1868 or 433-5846.

65 ROVER. Exc. mech. cond. Some body damage. \$400/offer. Mike: 587-7272 X110 days, 282-8398 eves.

1964 PONTIAC Grand Prix, new eng., 4-spd., positraction, chrome mags, dk. green. 687-8992.

69 CITROEN DS 21. 60,000 mi. Air cond., leather uphol., AM-FM. Michelin tires, Pwr. brakes/steering. Tinted glass. 20+mpg. \$2,875. 668-8814, eves.

FUNKY 51 DODGE panel truck. Gd. body, brakes, tires. 73 reg. pd. Runs gd, but slow. George, 1998 Fell, 752-4141.

70 PORSCHE 914: great cond. Blue w/appearance group. \$2700/negotiable. 861-5348, eves.

67 ECONOLINE, 63,000 mi. stick, big six, exc. mech. cond. \$950. 587-4414.

65 OLDS Dynamic 88, pwr. steer/brakes. Eng./trans. in exc. cond. \$400. Sunshine: 864-9126.

1961 MERCEDES BENZ 220 SB, gd. motor, sunroof, radio. Needs body & fender work. Interested in trade for sm. car. 664-1105.

69 RENAULT 10 In gd. cond. \$900/best offer. 848-5588 or 731-1273.

CLASSIC BEAUTY! 56 MGA \$850/best offer. New paint job, rebuilt gen., valve/ring job-runs like a champ! Perf. for spring & summer. 530-8441, after 7pm.

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FOR EVERYONE  
COLLEGE STUDENT  
INSURANCE SERVICE  
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586-8753

71 MGB Roadster: wire wheels, new Michelin X radials, am/fm radio, lug. rack, 30,000 mi., dk. blue, tan int. Exc. cond. Best offer: 928-2986.

WANTED: Lockable cartop carrier for VW bus. Tom/Ricky 826-8173.

CORVAIR VAN w/bilt-in camper conveniences: Icebox, Coleman stove, water stor. & pump, storage spaces, kitchn. table, twin bed, stained glass windows w/screens, willing to sacrifice. 285-8815.

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WILL TRADE city place for country place, wknds, 346-6543.

WILL TRADE what's left of 54 Buick for decent guitar or piano. 346-6543.

## CAMPS

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TWO WEEKS OF FUN  
for 8-12 year olds.  
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In your own attic with artificial sunlight. Start seedlings, grow herbs. Lg. 4 ft. "GRO-LUX" Tube plus fixture with instr. Total cost of \$19.95 incl. tax and post, from  
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STUDENT w/large station wagon will do moving & hauling at \$3/hr. Out of SF, plus gas & tolls. Michael: 648-1984.

HOUSE TROUBLES? General building & remodeling. All aspects: carpentry, plumbing, electrical, done by exper. builders w/refs. Original ideas & estimates free. Call Tom/Bob 848-0562.

HOUSEPLANT & gardening cooperative is alive & well. Next meeting Apr. 25 at 7:30 p.m., 10 Rivo-li St., SF, 665-6516. Bring cuttings, info, questions, enthusiasm.

GOT ANY LEATHER things that need repairs or alterations? Call Debbie - work: 781-8864, home: 751-2623.

HOUSESITTING SERVICE: We'll feed your plants, take care of the pets, & beat off the burglars. 648-9026.

PLANNING GARAGE SALE? If so, call me first! I buy books, records, tools, funky furniture and small appliances. Sell & trade, too. Michael 648-1984.

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WILDERNESS SURVIVAL for women: New class begins Thurs. Apr. 5, 7-10 p.m. Class (5 sessions) taught in my home and covers all aspects of emergency survival. Barbara: 431-7767.

CLASSES in massage and sensuality are being given in SF by Don and Pasha, Sundays, 1-4 p.m. \$15 singles, \$20 couples, for 4 mtgs. Preregistration required. 681-5768.

FRENCH, EASY conversational method by exper. teacher - native speaker. Group, private, daytime or eves. Reasonable. 566-1066.

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COLLATOR-JOGGER: new, 1/2 pr. 283-0940.

BABY ACCESSORIES cheap - crib, playpen, changing table, tiny chair, ratty, mildewed old portble. crib. 824-6714, eves.

3 LARGE PILLOWS, \$12; Belgian rug 9 x 12, \$10; patchwk. quilt, \$10; dresser set, \$5; moving East. Beth, eves: 431-1149.

FOR SALE, antiques: 2 high French chairs, unique handcarved round base, matching frames, upholstery work needed. 731-8477.

LEAVING TOWN - selling all my stuff really cheapo. 441-3094, eves.

HUNDREDS of books and records. Also household goodies and furniture. Mike: 431-9579.

FABULOUS BUYS at Union W.A.G.E. garage sale: dresses, coats, purses, shoes, far-out hats. Jewelry, books, antique chairs, inlaid end tables. May 5-6, 2137 Oregon, Berk.

THERMO-CONTROLLED electric heater. Fairly modern, works fine. \$6; ladies hot comb dryer/5 attach. never been used, \$18 new, only \$6.

HOUSE PLANTS for sale. 2701 Sutter at Lyon. Free plants.

GARAGE SALE — Fri./Sat. Apr. 14&15, sup-up to sundown. 518B Jersey St. (In back).

GARAGE SALE: household items, sandals, boots, harmonicas, plants, books, posters, decals, lights, cameras, toys, washing machine, car stereo. 4647 Cabrillo, April 14&15.

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71 350CB HONDA, high mileage, \$390/best offer. Robert Johnson, 120 Pierce #8, SF.

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GUITARS: Must Sell: Epitome bass, single p/u, \$225; 1940 Epiphone Zephrr classic, \$600; Gibson Les Paul TV Model, 1953, \$325; Fender Precision Bass, 1964, Pre-CBS, \$275; Epiphone bass (fire-bird), 1964, \$375; Gibson ES-345 Stereo Sunburst, 1958, \$750; All w/case. 654-1869.

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PIANO ACCOMPANIST for modern dance & theater classes & performances avail. Lew Porter: 549-1504.

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## OUTDOORS

NEW BRUNSWICK ICE SKATES, size 10, hardly used. \$10/offer/trade for banjo or photo stuff. Merrill: 861-9600 or 776-8362.

CAMPER for American pickup truck w/short (wide or narrow) bed. Paneled, insulated, nice windows, lights, water tank, pump, sink. \$150: 771-9254

FOR SALE: Siazenger/British women's light-weight tennis racquet, 4 1/2" grip, gut netting, press board. Exc. cond. \$40/best offer. 322-1654, evenings. Will trade part of sum for dressmaking help.

MAN, I blew it. The previous ads were wrong. (My fault.) The "12" Catamaran" is 16' long. It's still everything else I said it was (fantastic). 526-9347.

FANTASTIC women's 10 speed bike for sale. Hardly used, great cond. Cost \$125 new, you can have it for \$100 w/lock & chain thrown in. Margo: 654-9415.

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**16 MM FILM SUPPLIES** for sale. B&W and Color film, Mag Film, editing leader. Very cheap-guaranteed. Tom: 626-0417.

**PHOTO FREAKS!** I've got \$82 credit at Brooks (for a camera gift I returned). Want to trade for cash, or something interesting. Art books, antiques, record player, whatever? Sharon: 648-0945.

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**ADVANCED AMATEUR PHOTOGRAPHER** seeking women in various stages of pregnancy who would like to be photographed in exchange for photos. Am doing a non-commercial photo essay. Prefer women planning to use natural childbirth. Michael: 648-1984.

**FOR SALE:** Bell & Howell 8mm movie camera, viewer, automatic zoom. New, \$75. Ike: 524-8697.

**TRANSPARENCY PROJECTION:** Bring current work. Five only. 8mm through 2 1/4 square. Saturday, April 21, 8 pm. Berk. 849-1000.

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**WANTED:** MCRX enlarger, Mornick color analyzer, large drum dryer, huge paper cutter. 849-1000.

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**SOON TO BE PUBLISHED.** A periodical spreading the word on personal growth: groups, individuals, and centers. We need to know if you're interested in advertising, subscribing, contributing or sharing ideas, articles, mailing lists, or helping us get started. Write Hahnway, 2403 Greenwich, SF 94123, or call 325-0596

## PUBLIC NOTICES

**YOU CAN DO** your thing in practical politics and improve San Francisco's environment. Join San Francisco Tomorrow's Political Action Committee. Tony: 752-6407.

**TIRE OF BANKERS' doubletalk?** So are we. Help fill out the people's questionnaire on banking charges, rip-offs and hassles, so we can prepare a guide telling where to go for the best and cheapest banking service. Write or call, San Francisco Consumer Action, 2209 Van Ness Ave., S.F. 94109. 776-8400.

## THEATRICAL ARTS

Want to be a  
"Part Time"  
Comedian?

Make Your Dream a Reality!  
Attend  
This exciting & informative  
3 Session Seminar

Call: 333-3337

## TRAVEL

**SF-CHICAGO AREA PEOPLE'S BUS:** Alternative transportation to midwest eliminates hitching hassles, combines good karma and a safe ride at people's prices. \$60 one way, \$110 round trip, door-to-door. Call Will for details, 868-0756, or write P.O. Box 53, Bolinas 94924.

**SEEKING SOMEONE** driving to NY and back in van, bus, etc. to bring my books back with them. About 300 lbs worth, will pay \$25 and will pick up. Michael: 648-1984.

**FEMALE TRAVEL COMPAN-** for 60 day trip. Hitchhike to parks then hike about. Leaving 1 July. Interested? Let's talk. Mark: 647-2068.

**GOING SOMEWHERE?** Need any riders to share driving cost? Call SF Ride Center, 824-8397.

**YOUNG PEOPLE** looking for others to travel with to South America. 589-2763.

**YOUNG, INTELLIGENT,** extremely capable woman seeks employment or inexpensive passage on boat to Honolulu. Leave April or after. Write Ann Hulyk c/o A. Thoman, 236 Hugo SF., Ca. 94122.

**ADVENTUROUS** male, 30, seeks female counterpart. Travel Alaska interior-possible homestead. Al: 752-1990.

## TV/STEREO

**STEREO** - Garrard changer, quadraflex spkrs, Heathkit solid state 60 watt amp - \$150 Good Buy. Leon: 221-9266 after 6.

**73 RCA 12 in. TV,** B+W, nicely styled brown & black. Two months old. \$52. Charles, 982-8578. 1650 Grant Ave., No. 3, SF.

**SCOTT 342-C** stereo receiver. 50 watts rms. Exc. cond. \$125/offer. 843-3469.

## AT THE LAST MOMENT

**FORMER UC** grad student w/ sufficient income, seeks quiet apt. for one in East Bay. David Cohen: 451-3640.

**HAYNES FLUTE** WANTED: closed, or maybe open hole model. Marsha: 387-6753.

**SONY TAPE RCDR.,** 2 mics., \$90. Marsha: 387-6753.

## WANTED

**DESPERATELY NEEDED:** Noe Valley Community School wants to rent before May 1, large house or storefront. Noe Valley/Mission/ Bernal Heights. 648-5796, 626-9079.

**WANTED:** 33 1/3 album - Jean Hoffman "Sings & Swings." Bruce Halderman, PO Box 1363, Fairbanks, Alaska.

**WANTED:** Dr. Hayakawa lecture: "Sexual Symbolism in the American Auto." 45 rpm record. Bruce Halderman, PO Box 1363, Fairbanks, Alaska.

**DONATIONS AND SEED MONEY** needed for project to fund women's resource center in SF. Send checks payable to Women's Resource Center, c/o Jodi Bienstock, 4245 Judah No. 2, SF. Further info: 431-7767.

**SO** you've got old clothes, carpets, material, food, vehicles or money you don't need? Help Free Clothes Line. Help the rural needy. Contact Berk. Ecology Center, 2179 Allston Way, 548-2220.

**WANTED:** 2nd HAND AM-FM car radio plus antenna for Volvo. Leave message for Geoff: 861-9600/826-7691.

**OLD RECORD** WANTED: "Treasury of Easter Music" by Robert Shaw Chorale, RCA LM 1201. Will pay well. Tim: 731-5705, eve.

**LOOKING FOR MOM** w/ young child for exchange child care. Interested? 566-0577.

**WANTED:** OLD BATH TUB or other large watertight container. Also upright vacuum cleaner. 824-2865.

**CREATIVE COOK** wtd. by hip restaurant. Cook main course at your house & bring it to our restaurant. We supply the pans. Call 921-3294 8-10:30 a.m.

## Synergy Foundation

Sell or Contribute your old books to Synergy Foundation. Call 332-3054 for pick-up or purchase.

**WANTED:** motorcycle pref. Yamaha 175cc in gd. cond. for reasonable price. Joe: 848-4209, Berk.

**WANTED:** Victorian Front Door - 34" x 84" - can pay \$35. 431-6219.

## HIGHEST PRICES PAID

For your old gold and Misc. jewelry. Sell discretely.  
Phone 332-3054 1-5 p.m.

**QUIET COUPLE** seek house to rent by 6/1; 2 bdrm., stv/ref., yd., under \$200. 824-1376.

**WORKING COUPLE** need funky-artie one bdrm. cottage in Marin. Natural setting desired. Howard: 332-5693.

**AUTHOR-JOURNALIST:** man, 30, knows India, MS (journalism, Northwestern), 3 1/2 yrs. Asst. ed. Columnist in U.S., 2 books. Eager for any pt/ft work. Mike Daniels, 711 Post St., SF 673-2670X506.



# BARGAIN!

## Cheap \$2

Classified ads  
for Individuals

It's an inexpensive bulletin board read by more than 100,000 Bay Area residents.

Send a donation with your ad or if you sell something through the classified, or get a job, why not send along \$1 or so to say thanks for the help.

Mail copy to us (don't telephone) or drop it by our office. Include phone number for verification. Be sure to keep your ad to 30 words or less. Send it in again if you want us to run it twice.

FOR INFORMATION CALL NANCY AT 861-8033

Deadline - Friday noon before publication.  
San Francisco Bay Guardian - 1070 Bryant St.  
San Francisco, California 94103

Minimum  
for Businesses

Rent some space in this lively, unique Classified Section and reach a lot of people without spending a lot of money.

**1 TO 3 TIMES:**  
1-16 words: \$2 per issue  
17-30 wds.: 12¢/wd./issue  
31+ wds.: 10¢/wd./issue

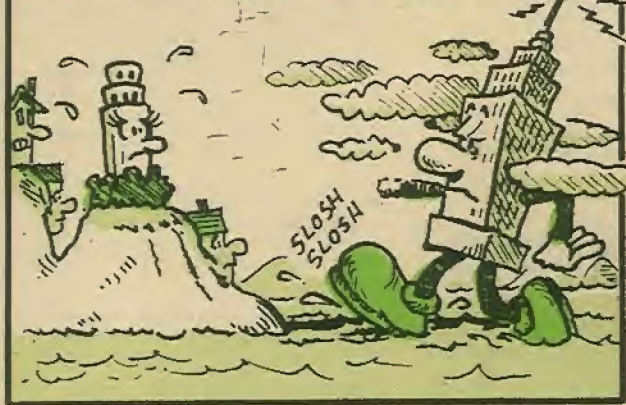
**4 TO 7 TIMES:**  
10¢ per wd./issue/\$2 min.

**8 TIMES:**  
8¢ per wd./issue/\$2 min.

Enclose payment with ad.



# FEE FLO FUM



HEY, HEY, HEY! HOW'RE DOIN' JACK? CHARMIN' LITTLE JOINT YOU GUYS GOT HERE! WEATHER ALWAYS LIKE THIS?



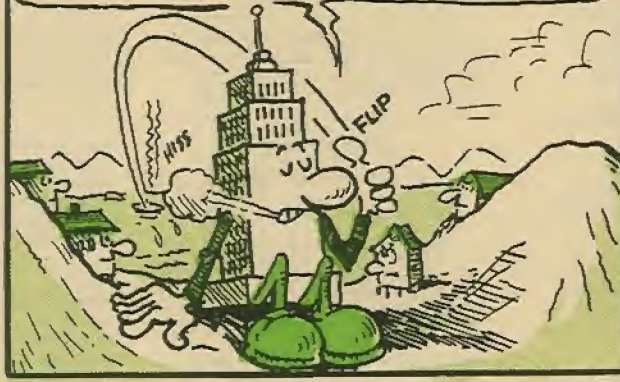
YEAH? WELL, I JUS' GOT IN FROM CHICAGAH! YA WOODEN BELIEVE TH' WEATHER... SAY... UH... YA WANNA MAKE A LITTLE ROOM?



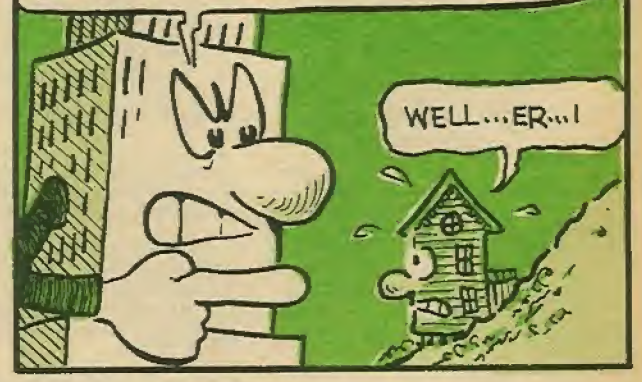
THANKS... SAY, CHICAGAH'S A GREAT TOWN... GREAT! BUT, WELL, IT'S GOT A LOTTA "PROBLEMS" TOO. WE BOTH KNOW WHAT I'M TALKIN' ABOUT, RIGHT?



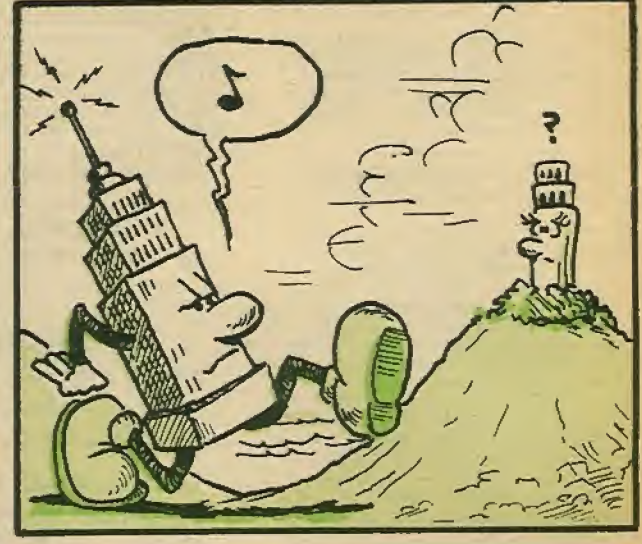
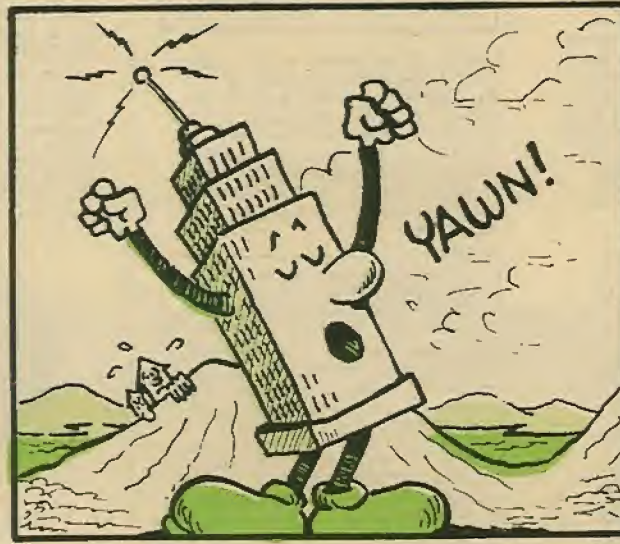
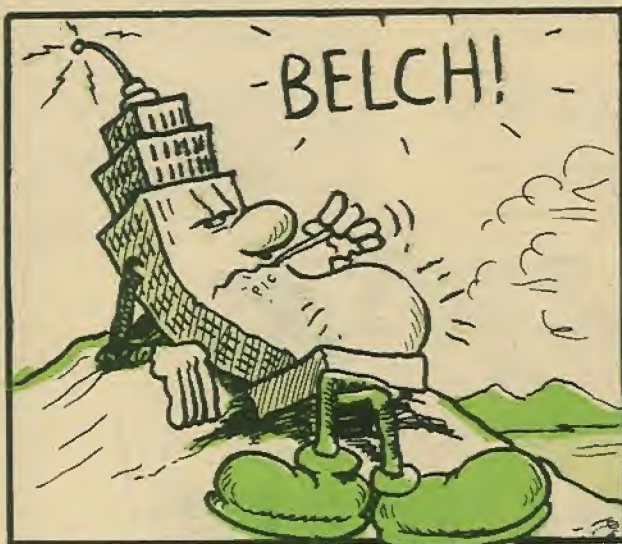
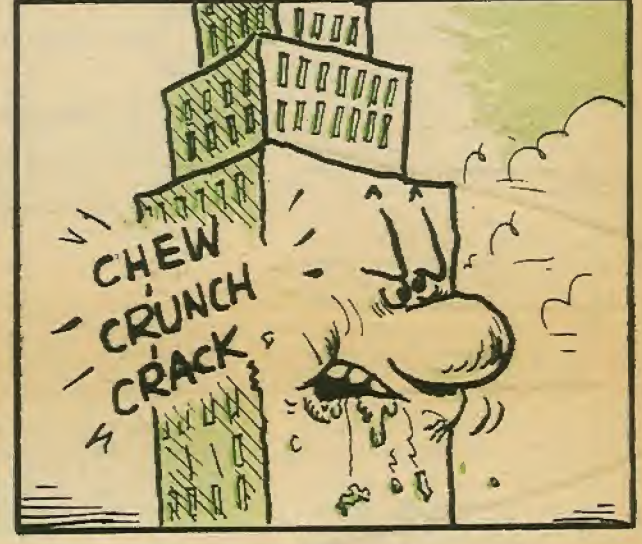
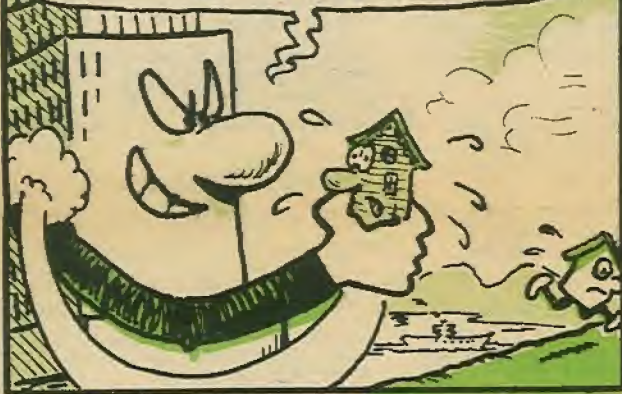
STILL... NO DENYIN' WE GOT TH' KNOWHOW OUT THERE! YOU TREAT US RIGHT, WE COULD REALLY DO A LOT FOR THIS LITTLE BURG... CATCH MY MEANING?



YESSIR... REAL NICE PLACE... DO A LOT WITH IT... HEY LISSEN, YOU GONNA SHOVE OVER OR WHAT?



Y'KNOW JACK... I DON'T THINK YOU GOT A VERY CO-OPERATIVE ATTITUDE!!!



HEY, SIS—AIN'T YOU BEEN SITTING AROUND LONG ENOUGH? GOTTA GIVE OTHER PEOPLE A CHANCE ONCE IN A WHILE, Y'KNOW...

